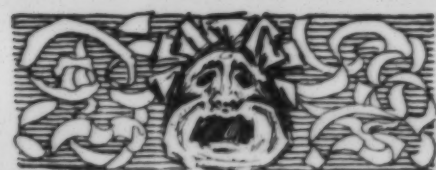


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MARGARET MAY.

MRS. JOHN ELITCH AND HER GARDENS.



Mrs. Elitch and her ostrich.

OUTSIDE of the city of Denver, Col., four miles to the southwest of the business centre, is the Summer place of amusement known as Elitch's Gardens. It is, in a way, the town's most democratic resort, since rich and poor alike go there, and the pleasure of neither class is marred by the presence of the other. Few there are who cannot afford the small sum charged for admittance, and on the other hand, there are few indeed of wealthy caste who are too blasé to find a amusement there. To establish just such a place was the cherished plan of John Elitch, Jr., of minstrel fame; and, although he did not live to see the Gardens in nearly the present state of perfection, he had the work well under way before his death in 1891.

The sixteen acres of land that now bear his name were purchased by Mr. Elitch in 1887. He devoted three years to the improvement of the place, and in May, 1890, the gates were formally thrown open to the public. A year later the founder died in San Francisco, and Mrs. Elitch, the present owner and manager, undertook the work of realizing her husband's dream.

The story of what she has accomplished since then is worthy of a place in the history of woman's work. Mrs. Elitch assumed, with little previous training, the government of a diminutive realm that had as its provinces a theatre, a horticultural park, and a menagerie that was populated by as varied a collection of animals as is to be found in the West. She made friends immediately with her zoological subjects, studying their habits carefully and making all possible provision for their comfort in captivity. Then she devoted her attention to the management of the theatre and to the beautification of the grounds. In all directions she succeeded admirably, and one needs but to visit the Gardens to be convinced of the executive ability and taste of the proprietress.

Prior to the opening this season a number of important improvements were made in the theatre building. New boxes and a new entrance were built, the interior was redecorated, and a handsome new drop curtain was put in place. The entire scenic equipment was also remodeled and many new settings were added. In this attractive playhouse Walter Clarke Bellows, with his excellent stock company, gives daily performances of the best comedies and society dramas that are procurable.

During the early Spring many changes were made in the exterior features of Mrs. Elitch's establishment, as well as in the theatre. New walks were built through shaded nooks, rustic bridges were constructed over the rivulet that winds through the estate, and the florist's art was pressed into service to improve, if possible, the horticultural display. New tennis courts and croquet grounds were laid out; the dancing pavilion—where every Monday afternoon children are instructed in the graceful art—was remodeled, and the miniature railway was provided with new engine and cars.

On certain afternoons and on each evening there are concerts given in the Gardens by an excellent orchestra; there is a restaurant and a place set apart for picnic parties; there are swings and merry-go-rounds for children and comfortable seats among the trees, where the elders may rest in peace and quiet. And with all of these attractions for the young and old of every social grade, the place retains an atmosphere of refinement that is unusual in resorts of its democratic class.



Mrs. Elitch and her pet kids; each one of which bears the name of a Denver child.

The casual visitor from abroad will readily understand, from what he sees about him, the popularity of the Gardens; but unless he has the good fortune to meet Mrs. Elitch, or at least is told of her hospitality and charitable works, he will not quite comprehend the reason for the warm regard that every citizen of Denver has for the place and its owner.

Through all the years of her management, Mrs. Elitch has been thoughtful of the poor and needy. On certain occasions the Gardens are completely given over to the children of the hospitals and orphan asylums; on Christmas many a poverty stricken family has reason to bless Mrs. Elitch, and if the books of the various local institutions for the relief of the poor might be looked into it is probable that her name would be found in every one of them. Besides attending to the numberless duties that her unique position forces upon her, Mrs. Elitch finds time to paint a few exceedingly

attractive water-colors every year, and last Winter she devoted considerable time to literary pursuits. The result of her labor in the latter direction is a little book that has recently been published under the somewhat cumbersome title, "Experiences of the Only Woman in the World Who Owns and Manages a Zoo." The stories contained therein are set down in a manner that will appeal to the youthful readers for whom the book was especially prepared. Mrs. Elitch dedicates the volume thus: "To the children of Colorado—to whom I am indebted for their many acts of love." One of the acts of love doubtless referred to in this inscription was the presentation by a body of children of a handsome book, upon the fly leaf of which was written: "She sent a good deed into the air and it lodged in the hearts of many children. To Mrs. Elitch, from the children of Colfax School."

PAYTONS AND SPOONERS FOR CHARITY.

Out at Centerville, Iowa, where the Paytons and the Spooners are spending the Summer, Mollie G. Spooner arranged an entertainment at the Armory Opera House, on July 13, in aid of the local cemetery association. B. S. Spooner was manager; Senter Payton, lecturer; Henry Payton, stage-manager, and



Mrs. Elitch with the bears "Dewey" and "Uncle Sam" and the lions "America," "Cuba" and "Manila."

Frank Payton and Ben Wilson, electricians. The bill opened with the magniscope pictures used by the Spooners. Then came solos by Sedgwick MacGregor, with Mary Wright as accompanist; piano duets by Olive Blachley and Roy N. Hair, and illustrated songs by Edna May Spooner. These were followed by the Passion Play pictures used by Corse Payton's company. The entertainment drew the greatest number of paid admissions ever known at the Armory Opera House.

HENRY W. SAVAGE RETURNS.

After a five weeks' business trip to Europe, Henry W. Savage, manager of the American Theatre, and the Castle Square Opera company, returned to New York last Wednesday on the steamship *Majestic*. He remained in town only two days, leaving on Friday for Chicago, to visit his company at the Stude-

abroad in studying the work of the National Operatic School, which has its branches in many of the chief cities of Europe, and reached the conclusion that a similar institution would succeed in this country. Already I have outlined a plan to establish such a school in connection with the American Theatre—primarily, of course, for the purpose of training singers for my own company—but I will not settle down to work on this project until after my return from Chicago.

The company now at the Studebaker has made so pronounced a success with *Tarantella*, Jakobowski's new opera, that I have decided to continue the presentations of that work until the end of the Summer season. I will return from Chicago in ten days to devote myself to the school and to the preparations for next season.

ACTORS' CHURCH ALLIANCE MEETING.

The first social meeting of the Actors' Church Alliance was held in the guild rooms of St. Chrysostom's Church, Thirty-ninth Street and Seventh Avenue, last Wednesday evening, the vicar of the parish, Rev. T. H. Sill, being the host. There were present nearly three hundred persons, among whom the Church and stage were equally represented.



and in the informal entertainment of the evening the men of the cloth and the men and women of the sock and buskin took equal shares.

After a brief opening address by F. F. Mackay, and a piano solo, Mrs. W. G. Jones recited "The Open Door," a poem well suited to the occasion, and so well rendered that the veteran actress received a round of applause as cordial as was ever given her within theatre walls. The Rev. Walter E. Bentley then read letters from ex-Judge Daly, Franklin Sargent, and Clara Morris, in which the writers expressed their deep sympathy with the movement and wished the Alliance all success. Mr. Bentley also read a note from the Rev. Madison C. Peters, wherein the eminent preacher offered to assist the organization in every way possible.

The programme that followed consisted of recitations by Edwin Brandt, a song by Miss Potter, an admirable address by Dr. Gilbert A. Shaw, pastor of the New England Congregational Church, Brooklyn; the reading of an original poem by Miss M. C. MacNeil; a very delightful talk by Canon Knowles, of St. Chrysostom's; recitations by Mr. Bentley and Mr. Mackay and some excellent feats of magic by Zannetti. The meeting closed with the serving of refreshments in the lower guild room.

Announcement was made that the first religious service of the A. C. A. will be held in St. Chrysostom's Church, on the evening of Oct. 15. This will be followed by a series of services through the season, held in churches of various denominations.

AN EASY TRANSFER AT FORT SMITH.

George Tilles, manager of Tilles' Theatre, Fort Smith, Ark., who has been in town for ten days, will return soon to Fort Smith. Among the special features of his theatre is an excursion rate arranged with six railways running into Fort Smith, by which people from nearby towns can easily attend performances. A new system of electric street cars will also bring patrons to the house, and he has a railroad switch running direct to the stage door of the theatre, enabling attractions with carloads of scenery to unload from the car to the stage, thus saving much delay and labor in handling.

A CHANGE AT AUGUSTA.

William Schweigert and Bryan Lawrence, business men of Augusta, Ga., have purchased a controlling interest in the stock of the Augusta Opera House, and the lease of the theatre also has been assigned to them. The new owners will take charge at once, and purpose making many improvements in the house during the Summer. It is also the intention of the new management to book only the best attractions procurable. W. L. Brenner, who has been treasurer of the theatre, will have the active management of the house. The change is hailed with delight by the theatre-goers of Augusta.

MISS GERMAINE UNDER NEW MANAGEMENT.

Katherine Germaine, the well-known operatic prima-donna soprano, has arranged with H. R. Jacobs to act as her representative for the next five years. Miss Germaine will be seen the coming season in a pretentious production, and as she has starred during recent seasons in such operas as *The Fencing Master*, *A Trip to the Rockies*, and *The Isle of Champagne*, her reputation as a leader in the operatic field is well established. Her career as a professional singer covers a period of five years, and her position as a star dates back to her first appearance before the public.

GOSSIP.

It was "Rough Riders' Night" at Pains fireworks exhibition, down at Manhattan Beach last Saturday. On Aug. 3, at the Manhattan Beach Theatre, Manager John P. Slocum has invited the Mystic Shriners to attend the performance of Jefferson De Angelis in *The Jolly Musketeer*.

Mabel Paige's tour, under management of Marshall and Company, will open on Aug. 28, at Williamsport, Pa. The Little Cadet and Rebellious Rose will be the features of the repertoire.

Minnie Stanley, late star of the Bronsahan-Jackson company, is in town, visiting her sister, Frances Stanley, of London. Minnie Stanley has been engaged as leading lady with Elroy's Stock company, No. 2, opening early in August.

Arthur C. Aiston returned to the city on Monday after three weeks spent in Massachusetts.

Charles A. Morgan will play Sir Joseph Porter in the revival of *Pinafore*, at Chutes Park, Denver.

Manager C. Herbert Kerr has released Cameron, the soprano, in order that she may accept an engagement with the Bostonians. Mr. Kerr is summering at Watertown, N. Y., where he is composing music for several farce-comedy productions.

The Saturday matinees at the New York have been discontinued for a while. Last Saturday afternoon the members of *The Man in the Moon* company were invited to see *The Rounders* at the Casino.

Gilbert Faust, who has been in the city booking his company, left last week for Chicago. Eva N. Carr, of the Faust-Carr company, is also in Chicago, where rehearsals begin about Aug. 1.

W. S. Guernsey has denied his reported engagement with A Guilty Mother company.

Maude Thomas, of *The Rounders*, at the Casino, is said to be studying law, with the hope of being admitted to the bar next year.

The Lyman Twin Brothers, in *A Merry Chase*, will open on Aug. 24, their tour extending from Lincoln, Neb., to Portland, Me. Special scenery and paper have been secured and Musical Director Della Watson is composing new music for the farce. J. F. Bailey will be business-manager.

Manager Harry M. Hyams, of the Empire Theatre, Newark, N. J., has engaged as treasurer John K. Pollock, for some time associated with the New York Casino.

Edwin T. Emery, who has been seriously ill with pneumonia, is now convalescent.

The New York Press Club will have an outing at Pleasure Bay, N. J., on Aug. 3. There will be a musical and vaudeville entertainment as well as a clam bake.

The character of Frank Thompson Roberts, the young engineer in *Daniel Sully's* play,



Mrs. Elitch and her sorrowful kangaroo.

O'Brien the Contractor, is said to have been suggested by an episode in the early life of the late Frank Thompson, president of the Pennsylvania Railroad.

IN OTHER CITIES.

SAN FRANCISCO.

Blanche Bates is with us again. Bearing with her the laurels she earned in the East, she has returned for a brief season to show the people of her birthplace that she is worthy of the good opinion they formed of her when she was anything but a star actress. She made her reappearance at the California 13 with the admirable organization headed by T. Daniel Frawley. To say she received an ovation would put the case case very mildly. She was enthusiastically welcomed. The play was *The Last Word*, in which Blanche Bates was seen during last year's season of the Frawley co. The Baroness Vera was then one of her very best characters, and this time she invested it with still more grace than before. It is a part that suits her quick, vivid style. Frawley, as before, played young Ruthenell in his usual easy fashion. Augustus Cook was acceptable as the secretary, though the part was hardly heavy enough for him. Alfred Hickman was natural as the frivolous young man. There are other good actors in the company, notably Charles King and George Gaston. Beauty is well represented, as, in addition to the star, there are Mary Van Buren, Manola Mould, and Hope Ross. The last gives place to *The Dancing Girl*, in which Blanche Bates is said to have captured the Eastern cities. By the way, the star made a graceful little speech on the opening night. T. Daniel also had a few words to say in appreciation of his welcome. Sam Friedlander is well pleased with the business done.

Lord and Lady Algy was presented by the Henry Miller co. at the Columbia week 10-15. It was not liked as well as either *The Liars* or *Lady Ursula*. Needless to say, however, it was faultlessly presented. Henry Miller as Lord Algy did as well as the author, Mr. Carton, would permit him. There was too much of the drunken scene. Margaret Anglin was delightful as Lady Algy. She was dashing, impulsive, well-bred, with a womanly depth of character running through it all. Her gowns were superb. I regret to say that the strain is telling on Miss Anglin; she fainted after the second act on the opening night and frightened every one for a while. But she pluckily finished her performance and there has been no trouble since. Guy standing improved considerably upon his previous performances in the character of the Marquis of Quarmby, which he took with dignity and effect. Charles Walcott shone as the Duke of Droneborough. Blanche Burton looked well as the sentimental wife. Lord and Lady Algy will run another week.

At the Alcazar, Florence Roberts starred as Camille 10-16. She has been seen here before in the part, which she plays with sincerity and with entire absence of affectation. Morrison being temporarily retired, the character of Armand was taken by Wm. Whitteley, the new leading man. He made a stalwart and handsome lover, and the two played well together. Lillian Armsby did a good piece of work as Nanine, the serving maid. Laura Crews escaped from ingenué work by playing *Nichette*. The New Magdalen 17.

Denis O'Sullivan closed his Shamus O'Brien run at the Tivoli 12. The following night *Blue Beard* was revived. The cast included Charlotte Beckwith, Ada Walker, George Cooper, Annie Myers, Maggie Francis Levey, Edwin Stevens, William Frutette, Phil Branson, William Schuster, Chris Lynton, Fred Kavanagh. The extravaganza will run at the Eddy Street house for a while and the comic opera season will close with Wang, in which Stevens will play his favorite role of the Regent. The grand opera season opens next month. Among the operas to be presented are *Aida*, *Otello*, *La Bohème*, *Lucia*, *Faust*, *The Jewess*, and *Manon Lescaut*.

The Southwell Opera co. gave *Carmen* at the Grand Opera House week 10-16. It was an ambitious thing for a comic opera troupe to do, but the result was not disappointing. Hattie Bell Ladd, who had had little opportunity to show her powers, had her chance in the character of *Carmen*. She proved a pleasant surprise for those who did not know how well she could play the part of the gypsy. She acted and sang the part wonderfully well. Tom Persse sang the part of Jose better than he acted it. Winfred Goff's fine voice was heard to advantage in the part of Escamillo. Edith Mason was tender and charming as Michaela. The orchestra and chorus were excellent. Week 17 *Olivette* is billed, with Edith Mason in the title-role.

The Lombardi Italian Opera co. closed its season at the California 11 with *The Barber of Seville*. The co. is now revisiting Los Angeles, whence it will make its way back to Italy.

Hope Ross did not appear in *The Last Word* at the California. She plays in *The Dancing Girl*. There is talk of a new theatre to be erected on Eddy and Taylor streets. As one is in progress of construction in Union Square, we shall soon have playhouses enough. FRED S. MYRTLE.

MILWAUKEE.

The Academy contained one of the largest and most enthusiastic audiences of the season 17, when the Thanhouser co. presented *Turned Up* in a manner which left nothing to be desired. The spectators simply went into raptures over this ridiculously funny play, and recompensed the players with hilarious applause. The performance was notable for the number of hits achieved by members of the cast, and it would be difficult to say who scored the biggest success, though the most applauded feature of the evening was Julia Blanc's "coon" songs, which fairly brought down the house. Miss Blanc played the role of Cleopatra, Captain Medway's dusky bride, and her dialect, make-up and general assumption of the character were perfect. R. C. Chamberlain as Carraway Bones contributed an exquisite character study, and is entitled to unstinted praise, his execrably funny make-up alone causing fits of laughter, and he succeeded admirably in presenting the droll humor of the part. Max von Mitzel scored another pronounced hit as the bluff old sea-dog, Captain Medway. Eugene Moore again displayed his surprising versatility in the role of George Medway, which he sustained with unwavering animation and spirit. Donald Bowles, with a most infectious laugh, added much to the general success as Ned Steddum, and R. C. Stockdale did well as the irascible General Baltic. Valerie Bergere had scant opportunities as Ada Baltic, but she made the most of them and lent additional charm to the scene by her sparkling, girlish impersonation. Neta Brittain did full justice to the role of Mrs. Medway. Geraldine Russell was successful as Mrs. Pannell, and last, but not least, Mary Churchill signalled her first appearance with the co. by making a distinct hit as Sabina, imparting to the character a delightful admixture of vivacity and sweetness, and showing much adaptability to the role. The scenic settings were very attractive as usual, and the audience rewarded the good work of the co. with vociferous applause. Forget Me Not 24-30.

The Wilbur Kirwin Opera co. has completely won itself into public favor, and the Alhambra has been receiving steady patronage since the advent of this capable organization. The maximum charge for seats is only 25 cents, and the patrons of this popular house get more than their money's worth in the very creditable offerings of the co. Said Pasha was given 16 to a large house, and the bill will be changed 20 to *The Black Hussar*. The comicities of J. Clarence Harvey in the role of Nockey constituted one of the most taking features in the production of the first named opera, and this clever and original comedian has established himself a prime favorite with the Alhambra clientele. E. A. Clark appeared in the title-role, and continues to offer good work from both a vocal and histrionic standpoint, his Said Pasha being a repetition of the marked success he achieved as Count Arnheim in *The Bohemian Girl* last week. Harold Gordon sang the part of the Mexican, and used his excellent voice with discretion and pleasing effect. Charles A. Fuller as the fiery Rajah was seen to advantage. Emmet Drew was a capital

Haasen Bey, George Muzzy did well as Hadad. Margaret Dexter is entitled to special praise for her performance as Aiti, Louise Roberts was a sufficiently repulsive Bala, and popular Susie Kirwin was warmly welcomed as Serena. Frank N. Darling kept his chorus and orchestra well in hand, the costumes and stage settings were effective, and the audience betrayed unmistakable signs of satisfaction. Falka and The Grand Duchess are announced week of 22-29.

The atmospheric conditions during the current month have been most favorable to the theatrical business, remarkably cool weather and frequent showers being a strong factor in box-office receipts.

Stewart W. Murray has been appointed assistant stage-director at the Academy. Gus Weinberg will leave for New York at the end of this month. CLAUDE L. N. NORRIS.

DENVER.

Elitch Gardens and Manhattan Beach week 10-22 put on their most elaborate productions, and both resorts played to immense business. Certainly no such stock performances have been seen in Denver heretofore, and each succeeding week brings more surprises.

Elitch Gardens offered a magnificent production of *Madame Sans Gene*. It had been done in Denver before by Kathryn Kidder. Mr. Bellows supplied the play with scenic settings and costumes that were admirable. Henrietta Crossman in the name part scored an artistic hit. J. Henry Kolker's Napoleon was impressive to a degree. The Count de Niepperg of Howell Hansel was a pleasing conception of the role. Brigham Royce's Lefebvre was excellently played. The Fouché of Frederic Perry was a clever personation. The Savary of Mr. McVicar was satisfactory. Frederick Conger was a pleasant surprise as Despereaux. Mr. Lynds and Mr. Stubbs did well as Laureston and Canonville. Lillian Daily as the Queen, Eleanor Robson as Princess Elsa, and Madge Carr Cooke as Madame Bülow were acceptable. A large force of supernumeraries were handled skillfully.

At Manhattan Beach *The Prodigal Daughter* was the bill. It was a realistic scenic production. The great race scene aroused much enthusiasm. It was a stupendous undertaking for a stock organization and for its success praise is due Percy Winter and his able assistant, Alfred Smith. Realistic melodrama of this style is an innovation in the work in Denver, but from the reception accorded the play by the large audiences it seems likely to create a change in the repertoire for the rest of the season. Orrin Johnson as Captain Harry Vernon was a fine hero and carried off the honors of the performance. Albert Brown gave a finished portrayal of Julian. Emmet King as the villain, Deepwater, was a truly polished one. He was ably assisted by Scott Cooper as Dudley Roper. Mr. Cooper's character work was exceedingly well done. John Findlay as Sir John Woodmore was in his element and made an excellent impression. Charles Albe sustained the comedy role in an excellent manner. The Tom Blinker of Percy Winter was a neat hit, and the writer by Bob Bell quite prominent. Minnie Seligman as Rose sustained the character in a consistent manner, and in her emotional appeal to her lover in the third act stirred her audience to enthusiasm. Charlotte Deane as Violet acted with charming naturalness. Lottie Alter was extremely clever and pretty as Dorcas. The production probably will be continued another week, as no announcement for 24-29 has been made.

Laura Case retires from the Manhattan Stock this week, and will leave for the East in a few days. R. L. HERBERT.

BUFFALO.

The Shubert Stock co. scored another big success at the Star 17-22 in *Frou Frou*. This play proved to be one of the most popular that the co. has presented, and the excellence of the presentation had more to do with its success than the drama itself. As Gilberte Miss Truax was seen at her best. We have learned to expect much of this actress, and so far she has not disappointed us. Grace Mae Lamkin was excellent at times, and many were the notices she received for the elegance of her gowns. In a comparatively small part George S. Probert was seen to advantage, but Raymond Capp did not give the same care to his role that has marked several of his earlier characterizations. Of William C. Masson much in praise might be said. His work as usual was intelligent and painstaking, and he did much to add to the success of the performance. M. L. Alsop was excellent in certain scenes; but at intervals he fell short of the requirements of his part. The play was beautifully mounted and the efficient stage-management of Mr. Masson was at all times apparent. The Mysterious Mr. Bugle 24-29.

The Banda Rossa gave two good concerts at the Lyceum 19. The audiences, while not completely filling the theatre, were large and composed of representative citizens. The preponderance of reed instruments in the band gave its music a charm that is possessed by the work of no other similar organization which has appeared here. The programme consisted of both popular and classical selections.

Music Hall has been finally disposed of to Jacob Schoellkopf, of this city, and we will soon have a first-class house situated on Main Street. Mr. Schoellkopf is a local capitalist who is in a position to make whatever use of the building he chooses, and he has announced that he will expend \$100,000 for the purpose of remodeling the house, that it may meet all the requirements of a modern theatre. It is now hoped that the building will be ready early the coming winter. I have learned that a number of prominent managers have sought the lease, among whom is Sam Shubert, but that Charles P. Salisbury seems to be the most probable tenant.

Manager Laughlin, of the Lyceum, leaves this week for a ten days' outing at Atlantic City and vicinity.

The Shubert co. will remain about three weeks longer at the Star, when the organization will probably return to Syracuse for a short season. REXNOLD WOLF.

PROVIDENCE.

The Wilbur Opera co. presented *Olivette* and *La Mascotte* at the Providence Opera House 17-22 before large audiences. Marion Manola had leading roles. Anna Laughlin continues to captivate her audiences with her specialties, and George A. Spink and William G. Brewer, both well known here, were very cordially received in their acts. Other good specialties were given by Kathryn Howland, H. G. De Bank, and Al Lamar. *The Beggar Student* and *The Grand Duchess* 24-29.

Crescent Park is drawing large crowds this season, and Manager Boyden is offering a long and varied list of amusements. There are three outdoor shows, including Kemps' Roman Hippodrome, Educated Horses, and the Congress of Rough Riders. R. F. Mulvey rides down the Charles river each day on a bicycle. The famous 6 o'clock lake was resumed 20 in a large new dining hall.

At Rocky Point, Manager R. A. Harrington is giving a big entertainment. A company of twenty-six colored people appear in *Life in the Sunny South*, Camp Meeting on Beacon Jones' Island and Fun on the Levee. In addition to this a fine vaudeville bill was furnished in the Forest Casino 17-22 by the Heltons, Williams and Millburn, Phillips and Lynton, Flora Scott, and John M. Phillips. A band tournament was given 22 and 23 under the direction of William E. White, of the National Band. Prizes were offered to the competing bands. Manager Harrington is also giving special attention to clams and everything that goes along with them, and he is doing a large business in his dining pavilions.

Joe O. Zelle has been engaged by Managers Spitz and Nathanson for the new Empire Theatre. Workmen are busy day and night on the Empire, and it is rapidly nearing completion.

Manager Rathbun is making extensive repairs at the Westminster Theatre. New chairs are being put in, a Boston scenic artist is painting new scenery, and the entire interior of the

theatre is being redecorated and beautified generally.

Manager Spitz has a large force of men at work at the Olympic. This house will be thoroughly overhauled prior to the opening early in September. HOWARD C. RIPLEY.

OMAHA.

As the days pass into weeks the Greater America Exposition takes on new beauties and attractions and the attendance still keeps up remarkably well. Although during the extremely warm weather the grounds look rather thinly populated during the day time, they fill up toward evening, and there is always a goodly attendance at the Godfrey's British Band serenades on the Bluff Tract at seven, after which the crowd scatters along the Midway, where there is a diversity of attractions sufficient to please all. Pain's fireworks and the destruction of the Spanish fleet are given three times a week and are always sure of a good attendance. The Orpheus Vaudeville Theatre on West Midway is presenting a good list of attractions, as is also the German Village and the Oriental Show in the Streets of Cairo. The Cuban Village, which is a new attraction, is doing remarkably well, and the Old Plantation Theatre has its full share of the merry crowd, but the Hagenback manager assures me that while the crowd may divide among the other attractions they all come to him.

The excessive warm weather has interfered somewhat with the attendance at the Boyd, where the Woodward Stock co. closed their first week's engagement 15 in *The Wife*. As noted in my last letter, Jane Kennark gave a wonderfully true conception of the title-role, and the management has spared no pains to put the play on in proper shape. Miss Kennark's costumes are very handsome. I omitted to give proper credit to the very excellent work of Harry Beresford as Silas Truman. Mr. Beresford promises to be a favorite member of this very popular co. JOHN R. RINGWALT.

ST. PAUL.

The Metropolitan Opera House was dark 17-22. The Neill co. will return 24 for the second engagement of the Summer stock season, presenting Lord Chumley 24-26, and *A Bachelor's Romance* 27-29. This excellent organization made a decided hit with St. Paul audiences on its previous visit, and the players will be warmly welcomed on their return.

The Mozart Theatre is being renovated and newly decorated. The Mozart Club has a large membership and they give some very creditable performances. The club have begun rehearsals of *A Night in Granada*, to be produced early in September. The amusement attractions, operatic, musical and vaudeville, furnished by the Rapid Transit Company under the management of Theodore L. Hays at the popular Lake resorts near St. Paul, draw immense crowds Sundays and evenings during the pleasant weather. The public enjoy the really good performances and entertainments given, also a pleasant ride to these beautiful and picturesque resorts.

The Schubert Club is preparing for a series of concerts to be given in connection with the National Confederation of Musical Clubs during the coming season. The officers of the club give their time and ability freely for the development of musical culture in our city.

The Grand Opera House will remain dark until September. GEORGE H. COLGRAVE.

LOUISVILLE.

The success of the open air performance of *Pinafore* on the lake at the Auditorium was so marked that it was continued the opening three nights of week of 16. For the concluding nights of the week *The Pirates of Penzance* will be given. For the opening half of the concluding week of the engagement, which commences 24, request revival performances of the operas given during the season will be a feature. The engagement will end with three nights of *The Grand Duchess*.

The Avenue Theatre is being put in first-class condition for the season, which will open some time in August.

Thomas Coffin Cook is spending the Summer here with his family. He goes with Louis James again next season.

The issue of the *Courier Journal* of the 16th had a most interesting article, illustrated with reproductions of photographs from former manager Al. Bourlier's collection, on old-time theatres and famous actors in Louisville.

Colonel William H. Meffert, manager of the Temple Theatre and the Meffert Stock co., has returned from New York. The new stock co. will arrive Sept. 3, and the season will open Sept. 18. CHARLES D. CLARKE.

MINNEAPOLIS.

The Boston Lyric Opera co. presented *La Belle Helene* 16-22 to large audiences. Josephine Stanton, whose clear, ringing soprano has been heard with marked favor here, appeared as Helene, and notwithstanding the more than ordinary difficulties of the role, acquitted herself very creditably. Henry Hallam was seen to marked advantage as Harris. George Kunkel as King Menelaus was irresistibly funny. John Henderson was decidedly good as Calchas. Maudie Kingsbury was charming as Croesus. Charles Van Dyne was happily cast as Achilles, and Messrs. Rodgers and Joel made the most of Ajax I and Ajax II, respectively. The costumes, that were made by a local company, were exceptionally handsome. The orchestra deserves favorable mention for its efficient work. Fra Diavolo, Maritana, and The Bohemian Girl 23-29.

The Morris Bell Opera co. opened its last week at the Lake Harriet Pavilion 17 in *Giofio-Giofio* before a large audience. The production was put on in a decidedly creditable manner. Fannie Meyers made a decided hit in the title-role. She was in excellent voice and acted with a spirit that was contagious. George Olm made an excellent Mourzook. E. F. Seamans acquitted himself admirably as Marasquin. Dan Young was very funny as Don Bolero, and Eva Belth was a taking Aurora. *Banda Rossa* 23-29. F. C. CAMPBELL.

MONTREAL.

The Arena Summer Garden opened its season of Summer opera 24 with *Said Pasha*, sung by the Robinson Opera co. The large audience was very enthusiastic and demanded many encores. As Serena, Lizzie Gonzalez scored a distinct hit both with her singing and acting. Ethel Vincent as Aiti sang very well. Clayton Ferguson, who sang here recently in a local production, was fairly good as Terrano. Ben Lodge was delightful here recently in a local production, was one of the brightest spots in the production. The chorus, particularly the female portion, was rather weak, but the company as a whole is a very good Summer one. Their repertoire consists of *Said Pasha*, *The Chimes of Normandy*, *Giofio-Giofio*, *The Mikado*, *Fra Diavolo*, *The Grand Duchess*, *Patinka*, and *Pinafore*. *The Chimes of Normandy* 27-29. The management have made some slight changes in the house which will tend to increase its popularity, and judging by the opening I should say the Robinson Opera co. will have a very successful season here.

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CALIFORNIA.

OAKLAND.—MADISON THEATRE (Gottlieb, manager): A Midsummer Night's Dream presented by L. H. Stowell and a capable co. 10-16 and drew largely entire week: general satisfaction. DEWEY OPERA HOUSE (Lundberg, manager): Grand Stock co. presented Brother for Brother 10-16 and pleased large houses. The Victorian Cross 17-23. —ITEMS: Edna Wallace Hopper arrived 12 and will spend her vacation on her farm near here. —Frank W. Bacon, of A Midsummer Night's Dream, will play leads with The Girl from Chilk, which will shortly be put on the road under the management of Joe Muller. —Clarence Arper was in the cast at the Dewey Opera House this week.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Clay Clement in The New Dominion scored a pronounced success 10-15. The Baron Hohenstaufen of Mr. Clements is one of the finest bits of character acting ever seen here. H. S. Duffield, well known and liked here, gave a fine rendition of Major Randolph. Lombardi Italian Opera co. 18. —ITEM: James J. Jeffries co. with the champion as heavy leading man, appeared at the Burbank 10.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Lombardi Opera co. in El Trovatore and Lucia Di Lammermoor 12-13: good co.; well patronized. —AUDITORIUM THEATRE (C. P. Hall, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (H. B. Bunnell, manager): Extensive repairs are going on at this attractive theatre, for which Mr. Bunnell has just signed an extended lease. Especial attention is being paid to the upper gallery, which is being raised and renovated. The bookings for next season, which will open late in August, are being made and include the best things procurable. —ITEMS: Mr. and Mrs. G. B. Bunnell have been enjoying a carriage drive through the State the past week. —The Hyperion has been in mourning for the past ten days for Check, the pet crow of Press Agent E. G. Morton, who passed in his checks suddenly 15. —Dr. Breed, last season one of the managers of the Grand, was in town for several days last week, stopping at the Savoy. —The concerts by Atwater's Orchestra at Savin Rock draw crowds daily and the excellent vaudeville entertainment in the grove is liberally patronized by the many excursions which frequent this lively suburb. Treasurer George Peterson, of the Hyperion, is in New York the guest of friends. —Manager and Mrs. Van Buren are at the Jersey shore for a few days. —Max Dessauer, of the New Haven Conservatory of Music, sailed for Germany 15 for six weeks. —M. Steinert, president of the Symphony Orchestra, has returned from Sharon Springs, N. Y. Mr. Steinert is preparing a book dealing with events in his life, which will be published about Christmas time. When Mr. Steinert first came to New York he was for a time cellist with the Mario-Grisi Opera co., playing at Castle Garden and afterward opening the Academy of Music.

MIDDLETOWN.—LAKEVIEW PARK THEATRE (E. W. Goss, manager): Boone's Minstrels 17-22; largest audience of season. Rialto Specialty co. 24-29. —ITEM: Manager Henry Engel, of the Middlesex Theatre, is well pleased with the results of his advertisement in THE MIRROR. Within twenty-four hours of the appearance of the paper he received nearly one hundred letters of congratulation and requests for open time.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Season will open Aug. 22 with 8 Belles. —ITEM: The business condition of this city shows a very marked improvement, as the excellent patronage given to the Wild West show and circus bears witness. The thread mills are running full capacity and every one is working.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Bookings for the coming season include How Smiley Met Jones Sept. 14, Remember the Maine 20, Peruch-Beldini co. Oct. 27, Al G. Field's Minstrels 10, The Mysterious Mr. Bugle 10, Sullivan's Mastodons Nov. 6, Washburn's co. 10, 11, The Real Widow Brown 18, Mabel Paige co. 20-25, Morris Comedy co. Dec. 18-23, Barlow's Minstrels 26, The Heart of Chicago 28, Russell's Comedians 29. —ITEM: Manager Fields is completely refitting the Opera House. The scenery will be entirely new.

ILLINOIS.

KANKAKEE.—ELECTRIC PARK THEATRE (Aubrey Mittenthal, manager): Victor Morley and Lillian Beyer 17-22 in My Uncle from India, The Girl from Porto Rico, and Turned Up; performances first class.

ROCKFORD.—HARLEM PARK (Harry Mittenthal, manager): James B. Mackie in Grimes' Cellar Door and Little Trixie to good business 10-15.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Season will open Aug. 12, 13 with Little Trixie. Martin's U. T. C. co. 15.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Van Dyke and Eaton co. 17-22.

KEWANEE.—RAMING'S PAVILION: Theatre co. 10-15; good attendance; audiences pleased.

INDIANA.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Female minstrels (local) 13, 14; fair houses. Virginia Hutchinson and Ida Russell deserve special mention.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Chicago Stock co. Aug. 7-10, Me and Jack 11, A. W. Martin's U. T. C. 16, Remember the Maine 23, Columbia Stock co. 28.

HAMMOND.—BORMAN OPERA HOUSE (T. E. Bell, manager): Season will open Aug. 5 with Uncle Josh Spruceby. Georgia Minstrels 13. Monte Cristo 20.

IOWA.

DAVENPORT.—ITEMS: Manager Charles T. Kindt of the Curtis Opera House, has recently returned from New York and Chicago, where he has been engaged in booking attractions for the coming season. —The list will be a large one and will include some of the best cos. on the road. —The exterior of the Curtis is being treated liberally with paint to correspond with that of the Kimball House, while numerous improvements are taking place inside.

McREGOR.—THE BERGMAN (Edward Bergman, manager): Moxie hypnotist, 17-22 opened to big business. Warner Comedy co. Aug. 7-12.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Edison American co. of New York and London attracted a slim house 13 to see the vitascope pictures of the Fitzsimmons-Jeffries fight. They carry their own electric apparatus for cooling the theatre. The pictures are very clear and lifelike. —GARFIELD PARK (John Marshall, director): The regular concerts were reinforced by some interesting moving pictures, but the rainy weather and the lack of

novelty of this kind of amusement prevented any over-crowding. The management reports "progress" in arrangements for future attractions. Personally I believe a good light opera co. the last of August would pay well. THOS. R. HYATT.

KENTUCKY.

PADUCAH.—LA BELLE PARK: The stock co. presented My Partner and East Lynne to the largest crowd of the season 9-15.

LOUISIANA.

SHREVEPORT.—SUMMER THEATRE (Davis and McCann, managers): Otto H. Krause co. 9-15 in San Sala The Great Divorce Case, The Country Girl, Monte Cristo, The Gay Deceiver, Uncle Josh Whitcomb, and The Embassy Ball.

MAINE.

PORTLAND.—CAPE ELIZABETH. —McCULLUM'S THEATRE (Bartley McCullum, manager): Second week of The King's Musketeers 17-22 to large and enthusiastic attendance. The Banker's Daughter 24-29. —RIVINGTON PARK—RUSTIC THEATRE (E. A. Newman, manager): Gorman's Olympia 17-22; big business. —PEAK'S ISLAND—GEN THEATRE (James O. Barrows, manager): Brown's in Town 17-22 to capacity; performances much enjoyed. —ITEMS: The Granite Springs Theatre at Long Island, which recently opened for a season of vaudeville, closed 15. —Edna May Hall, sister of Pauline Hall, is summing at Peak's Island. —Maude Winter, of the Barrows Stock co., is the finest swimmer of her sex on the island. Her exhibitions of fancy swimming are always witnessed by large numbers of Summer residents.

BANGOR.—THE NOROMBEA (W. F. Reed, manager): Neil Florence Stock co. opened to packed house 17 in Our Friends and received a warm welcome. The co. is good and gave an excellent performance. Sunset and Naval Engagements 30-32. —ITEM: Manager Reed, of the Norombega, has had the house fitted up with electric fans, making it comfortably cool in the hottest weather. He is doing everything possible for the comfort and convenience of his patrons.

BATH.—MERRYMEETING PARK (J. W. Youman, manager): Gorman's Minstrels drew well 17-22. —ITEM: E. D. Jamison, formerly manager of the Columbia Opera House here and later of the Pawtucket, B. L. Opera House, has signed as business manager for Cullahan, Chase and Weston's Minstrels.

ROCKLAND.—FAREWELL OPERA HOUSE (R. H. Crockett, manager): Joshua Simpkins 15 to good business. Morris Comedy co. 17-19 in Foggy's Ferry, Dangers of a Great City, and Ten Nights in a Barroom pleased large audiences.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (James A. Reagan, manager): Will open with a standard attraction about the middle of August. Mr. Reagan is new to the theatrical world, having assumed the management June 1, but he has booked several excellent attractions for the early part of the season. —WILSON OPERA HOUSE (W. P. Meade, manager): Santanelli, hypnotist. 24-29. —ITEM: Plans have practically been completed and will probably be given to the public within a few days for a new hotel on the Richmond estate at the corner of Main and State Streets. The new property will contain a theatre with a large seating capacity.

MILFORD.—ITEM: The outlook for business in Milford never was brighter. The shoe factories are running on full time, the granite industry is booming, and the Draper Co. at Hopedale are largely increasing their works, and by Jan. 1 will have over two thousand men in their employ, with over one year's orders ahead. Manager Morgan is happy and already has booked several strong attractions at Music Hall.

FITCHBURG.—WHALOM PARK: Boston Opera Company 20, sang Billie Taylor 10-15; performance pleasing. The Bohemian Girl 17-22.

MICHIGAN.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Van Dyke and Eaton co. canceled 17-20. Richards and Pringle's Minstrels 26.

KALAMAZOO.—LAKE VIEW CASINO (Mittenthal Brothers, managers): James B. Mackie in Grimes' Cellar Door and Little Trixie 17-22; good business; strong co. Hadley Stock co. 27-29.

MINNESOTA.

DULUTH.—LYCEUM (E. Z. Williams, manager): Kelcey-Shannon co. in The Moth and the Flame 13 to S. R. O.; satisfaction given.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Latetie's Faust 12; performance good; poor house; hot weather.

MANKATO.—THEATRE (Hoffler Brothers, managers): Hoffler Stock co. opened second week's engagement in Forgiveness to a good house 17.

LUVERNE.—OPERA HOUSE (Langham and Camp bell, managers): A Turkish Bath Sept. 15.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Bogart and Scott's Minstrels 13; large and appreciative audience. —ITEM: Arlie Gardner, of Clark and Gardner, is spending a vacation on the Great Lakes.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): Summer Stock co. in East Lynne, Jim the Penman, and At the Toll Gate 16-22. —ITEMS: This has proven to be the best season since Summer theatricals were introduced in Warrensburg, Mo., and week of 10 proved the banner week of the season. Charles W. Birch, comedian, closed with the co. 16 and will do stock work at Nashville, Tenn., for the rest of the Summer. —Pertle Spring co. will close season 29.

MONTANA.

HELENA.—MING'S OPERA HOUSE (E. G. Wilson, manager): Kelcey-Shannon co. in The Moth and the Flame 8 to fair house; good performance.

NEW JERSEY.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Season will open Aug. 3 with His Better Half. Irwin Brothers' Burlesquers 9. George Thatcher's Minstrels 14.

NEW YORK.

ALBANY.—PRINCETON'S LELAND (F. F. Proctor, manager): P. F. Nash, resident manager. A Woman's Won't and The Snowball was the Bond co.'s offering 13-15. The former is a one-act farce, in which Cecilia Griffith made her bow to Albany audiences, appearing as Lucy. Sydney Grundy's three-act comedy, The Snowball, served to show the co. to

good advantage, and the large audiences continued throughout the week. Opening 17 and closing 19 the bill was again changed to Withered Leaves and Nita's First. The specialties between acts were by Maud Amber, a vocalist, and A. J. Martine, mimic and comedian. Both are good in their line of entertainment. By special request London Assurance, which was so well played and made a great hit, will be repeated 20-22. The ninth and closing week of the engagement opens 24 with Laz and Caste. David Garrick 27-29.

SYRACUSE.—ITEMS: Harris Lumber, treasurer of the Wieting, is managing an outdoor theatre at a neighboring lake resort. —Dan Mason visited his home here last week. —Primrose and Dockstader's Minstrels came to the Wieting 29. —Mr. and Mrs. William Danforth (Norma Kopp), of Frank Daniels' co., are visiting at their home here. They will continue with Mr. Daniels next season. —Dan Larieligh, Charles E. Candee, and Baby Florida go with Jack and the Beantalk next season. —Pierce Kingsley is resting at his home here. He goes with In Old Kentucky again.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Charles E. Tripler 27. Esty's Minstrels Aug. 10. —BROADWAY THEATRE (George L. Corliss, manager): Lascelle's Minstrels 9. Black Patti's Troubadours 19. —CONVENTION HALL: Primrose and Dockstader's Minstrels Aug. 8. Creole Cake Walkers 11. West's Minstrels 12. —ITEMS: Darin's Band, of Troy, began the musical season at the Hathorn Spring and Congress Hall 17. —Gartland's Orchestra, of Albany, will begin their Congress Spring Park concert 22.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Season will open Aug. 14 with A Boy Wanted.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Primrose and Dockstader's Minstrels 24.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Primrose and Dockstader's Minstrels 27. —OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and Dockstader's Minstrels 31.

NORTH CAROLINA.

WINSTON.—OPERA HOUSE (J. C. Bessant, manager): Bertram and Willard in The Midnight Fire 13, 14 to fair business; audiences pleased. —ITEM: W. J. Roberts has been appointed District Deputy of North Carolina. He is a member of Winston Lodge, No. 448, B. P. O. E.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Herbert Kelcey and Effie Shannon, with excellent support, in The Moth and the Flame 10 to good business; receipts, \$510. St. Perkins co. 31 Aug. 5. Flint, hypnotist, 7-12. Boston Lyric Opera co. 24-26.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Kelcey-Shannon co. presented The Moth and the Flame to good business 11; good cast; pleased audience. St. Perkins co. 17-22. Flint, hypnotist, 24-29.

BISMARCK.—ATHENS (J. D. Wakeman, manager): Wakefield-Andrews Opera co. in Martha 11; crowded house 10; excellent performance. Nellie Andrews captivated the audience.

JAMESTOWN.—OPERA HOUSE (W. Seomle, manager): Wakefield-Andrews Opera co. in Martha 11; good house; satisfactory performance.

OHIO.

DAYTON.—ITEMS: The regular season of the Park Theatre will open with Vogel's new attraction Aug. 17. —Al Field and John W. Vogel were recent visitors to our city. —The street fair was a grand success, and Manager Harry E. Feicht, who was its director-general, is fully entitled to all the praises showered upon him. —John Hahne is the decorator who will be responsible for the new dress of Memorial Hall (Soldiers' Home). J. W. WEIDNER.

NEWCOMERTOWN.—ITEM: Yingling Brothers have retired from the management of the City Opera House and W. D. Swan has succeeded them. The house has been repaired and refurnished and is in good shape for the coming season, which will open Sept. 6 with Sun's Minstrels. Yingling Brothers have transferred all contracts for the season to Mr. Swan and he will play all attractions booked by them.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Faurot will open Aug. 15 with Al G. Field's Minstrels. —ITEM: Walter S. Baldwin, accompanied by his son, Walter S. Jr., has returned from Denver after several weeks' visit in that city. Mrs. Baldwin, greatly improved in health, will spend some time in Wisconsin and Indiana before her return.

PIQUA.—MIDWAY PARK (C. C. Sank, manager): Earlscoff Juvenile Opera co. return engagement 17-22. A new opera, Bing Binger, was presented, but failed to make a hit; business fair.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera co., fine weather, and Fra Diavolo were a combination that attracted very large audiences 17-22. For the finale of the second act the sextette from Lucia was sung in good style. Cast of characters: Fra Diavolo, Walter Lawrence; Lord Alcah, Fred C. Palmer; Lorenzo, Charles Byers; Beppo and Giacomo, Herbert Salinger and John Martin; Matteo, Charles Wilson; Zerlina, May Gooch; Lady Alcah, Julia Glover; Roberto, Clementine Launey; Francesco, Elise Floridini. Between the acts Mazze Marion made a hit with her coon songs. The Crimison Scarf and Charity Begins at Home 24-29.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Froman-Elis co. 17-22. First half of week in A Bachelor's Dilemma to good business and appreciative audiences. —VALLAMONT PARK (J. A. Brocius, manager): Clara Turner's co. (sixth week) in The Fisherman's Daughter, The Buckeye, Life in New England, and Cinders to good business; pleased audiences. —ITEM: The Summer season at the Lycoming Opera House will close 22. Mr. Bubb will then prepare the house for the regular Fall season.

READING.—CARSONIA PARK PAVILION (O. S. Geiger, manager): New Imperial Minstrels to good audiences 17-22.

JOHNSTOWN.—CANNIBIA THEATRE (I. C. Mishler, manager): Cinegraph 29. —OPERA HOUSE (James G. Ellis, manager): Dark.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): Schwarz Stock co. 10-15 presented The Little Duchess and By Wits Outwitted to the capacity; audiences pleased. Specialties by Rand, Byron and Rand deserve special mention. Rip Van Winkle and A Bachelor for a Day 17-22. —ITEM: Ethel Tucker has been engaged as leading woman with the Schwarz Stock co., replacing Leota Howard, who closed 8. Miss Tucker will make her first appearance 17.

W. V. LYONS.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Georgia Up to Date Minstrels 11, 12

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to good houses; good performances. —ITEM: Thomas Nelson, treasurer of the Columbia Theatre, St. Louis, Mo., is spending his vacation with his mother in this city.

VERMONT.

ST. JOHNSBURY.—MUSIC HALL: Eugene Cowles, 13, made a concert, enthusiastically received. Mr. Cowles was assisted by Miss Glenn Priest, violinist, of Boston; Kingsbury Foster, reader for the Tufts College Glee Club, of Boston, and Anna B. Greene, pianist.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Bittner co. 10-15 presented A Modern Galatea, Puz and the Baby, Master and Man, Queen's Evidence, All a Mistake, and Uncle Josh to large attendance. —ITEMS: The Mizuno Japanese Troupe presented juggling and aerial specialties at Natatorium Park Pavilion 10-15. —E. B. Kelly, comedian formerly of the Bittner co., has left that organization to accept an engagement with the Elroy Stock co. Mr. Kelly and his little daughter Mazepa are favorites with local theatregoers.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE. Stuart's Comic Players presented Casey's Troubles 14, 15 to fair houses.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Dark. —ITEMS: The season just closed has been an exceptionally good one. Business has been uniformly excellent, the class of attractions booked having much to do with the patronage. The S. R. O. sign has been in evidence more times than ever before. —The Oueda County Agricultural Association Fair will be held Sept. 11-14.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Beggar Prince Opera co. in The Mascot, to good business 17. —COLUMBIA THEATRE (Harry B. Sutherland, manager): Pabst Theatre Stock co. 14-16; big business; audiences pleased. Cherry Sisters 22.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Kelcey-Shannon co. in The Moth and the Flame 14 to good business. Season closed.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): Beggar Prince Opera co. 10-15 in Olivette, Said Pasha, The Beggar Prince, Giorio Giorio, and The Mikado to large and pleased audiences.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): America Syndicate co. 26. Joshua Simpkins Aug. 14. A Night at the Circus 30.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): Heywood's Celebrities 14 pleased a small audience.

BELOIT.—George Hall's Museum with a vaudeville bill in connection 13-15, under canvas, to fair business.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): The Beggar Prince Opera co. 20-22.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse and Jane 10-15 to fair business; weather too fine; performances good and Miss Gilson's songs a feature. W. J. Butler co. 17 in All a Mistake; large audience. —ITEM: E. T. Wilson, of the American Opera co., was on the ill-fated *Portia*, wrecked within twenty miles of Halifax. He lost everything except what he wore. He left another waistcoat containing \$105 in his stateroom, and it went down in the wreck. When he was in the lifeboat the steward threw a cash-box to his wife, which she missed, and it struck Mr. Wilson on the head, inflicting quite a gash. A lady passenger, who escaped in her nightgown, tore off the end of her garment and bound up the wound. "Ed" is carrying the tail of the dress, stained with blood, as a souvenir of the wreck. He says he does not want to have such another experience. —Charles Matthews, formerly with Henry E. Abley, has been among our recent visitors.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Kennedy Players in The Two Thieves, Teddy McGuire, The Irish Duke, Woman Against Woman, The Little Savage, She Couldn't Marry Three, and Lord Chumley 11-15; good business and performances. Stewart's Comedy co. 17-22 canceled. Moving pictures of The Passion Play 17-19; business and pictures excellent. J. K. Emmet and Lottie Gilson 24-29.

TORONTO.—ITEMS: The impressive army spectacle, The Military Tattoo, will be given here 26, 27, under the patronage of His Excellency the Governor-General of Canada and Lady Minto and under the auspices of the commanding officers of the garrison. One thousand soldiers will participate in the music exercises.

THE DEATH OF COLONEL INGERSOLL.

A Great Friend of Humanity and the Theatre Passes from View.

Colonel Robert G. Ingersoll died suddenly on July 21, of heart disease, at his Summer residence, "Walstein," at Dobbs Ferry, N. Y. The end was entirely unexpected. A slight attack of indigestion had occurred during the preceding night, and Colonel Ingersoll had intended to consult a physician about it, but there had been no intimation of serious developments. He had suffered more or less from heart trouble for several years. In November, 1896, he was stricken with paralysis after lecturing at Freeport, Ill., and his condition for a long time was precarious. He was seated in an easy chair, conversing with his wife, when, with no indication of collapse, he failed to reply to some casual remark. His eyes closed and his head sank back. Mrs. Ingersoll stepped quickly to his side, but he was dead.

Born in Dresden, N. Y., on Aug. 11, 1833, Robert Green Ingersoll was the son of a Congregational preacher of heretical tendencies. The child grew up in an atmosphere of bitter wrangling over religious matters, and, even in boyhood, he conceived an utter abhorrence for very nearly everything associated with the doctrines of Christianity. The family removing Westward, young Ingersoll studied law and, admitted to the bar at the age of twenty-one, became a partner in the law business of his brother, Eben, opening an office at Shawneetown, Ill. To Peoria he went in 1857, his wonderful gift of oratory gaining for him immediate prominence in local politics. He ran for Congress in 1860 on the Democratic ticket, but was defeated, and this disappointment weighed so heavily upon him that he vowed never again to run for political office. He married, in 1862, Eva A. Parker, daughter of Benjamin W. Parker, of Boston, and soon afterward, organizing a regiment of volunteers, entered the Civil War as a colonel. He was captured in a skirmish at Corinth, Miss., by certain Confederate cavalry under General Forrest. The Colonel and Forrest proved congenial spirits and the term of captivity is said to have been one of considerable good cheer. Finally the Colonel was paroled, but war had no more charm for him and he returned to Illinois, where, in 1866, he was appointed State Attorney General under Governor Oglesby. Ten years later he won national fame through his speech placing James G. Blaine in nomination for the Presidency at the Republican National Convention, the Colonel having long since renounced the Democratic party. It was this speech that gave to James G. Blaine the title of "the plumed knight," which clung to him throughout the rest of his life.

Colonel Ingersoll's powers as an orator became known far and wide, and with them spread the fame of his very pronounced and outspoken views upon matters religious. These views, enthusiastically opposed by countless believers, militated against his appointment as Minister to Germany in 1877, and to possible appointments later under the Garfield administration. After residing for some time in Washington, Colonel Ingersoll came to New York in 1882 and was admitted to the bar of this State. Entering upon the lecture field, he soon became known more widely as a lecturer than as a lawyer. He had delivered one or more of his typical and impressive discourses—achievements of wonderful oratorical skill—in almost every city of importance in the land, and, whatever may be the opinions concerning the wisdom or the sincerity of the Colonel's utterances upon religion and holy writ, there may be no doubt that his lectures netted a great deal of money. Among the more familiar discourses were "Some Mistakes of Moses," "The Family," "The Liberty of Man, Woman and Child," "The Gods," "Ghosts," and "Spiritualism."

GEMS FROM HIS ADDRESSES.

Colonel Ingersoll was gifted in an extraordinary degree with the power to enchain by words an entire audience, the spell of oratory that the workings of the printing press is making rarer and less effective as the days go by. Beautiful similes, exquisite phrases, sentences that sparkled as brilliant as poetry fell from his lips in bewildering profusion. Not alone were his spoken words these things of beauty, but their charm was scarcely less when set down in print, and the published collections of his speeches found ready sale. Of his memorable utterances the following example of masterful simplicity, spoken beside the dead body of his brother, has been taken as the best expression he ever gave of his personal belief:

Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud and the only answer is the echo of our wailing cry. From the voiceless lips of the unrepenting dead there comes no word, but in the night of death Hope sees a star, and listening love can hear the rustle of a wing.

In his eulogy on Lawrence Barrett, preceding a lecture on Shakespeare in this city in 1891, he said:

In the drama of our human life all are actors and not one knows his part. In this great play the scenes are shifted by unseen forces and the commencement, plot and end are still unknown—are still unguessed. One by one the players leave the stage and others take their places. There is no pause—the play goes on. No prompter's voice is heard and no one has a clue as to what the next scene will be. Will this drama have an end? Will the curtain fall at last? Will it rise again upon some other stage? Reason says "Perhaps," and Hope still whispers "Yes."

At Washington, in 1882, he spoke at the grave of a little child of his old friend, Detective George O. Miller, of that city, saying:

I know how vain it is to gild a grief with words, and yet I wish to take from every grave its fear. Here in this world where life and death are equal things all should be brave enough to meet what all the dead have met. The future has been filled with fear, stained and polluted by the heartless past. From the wondrous tree of life the buds and blossoms fall with ripened fruit, and in the common bed of life the patriarchs and babes sleep side by side. Why should we fear that which will come to all that is? We cannot tell, we do not know, which is the greater blessing—life or death. We cannot say that life is not a good. We do not know whether the grave is the end of this life or the door of another, or whether the night here is not somewhere else a dawn. Neither can we tell which is the more fortunate—the child dying in its mother's arms before its lips have learned to form a word, or he who journeys all the length of life's uneven road, painfully taking the last slow steps with crutch and staff.

Every cradle asks us "Whence?" and every coffin "Whither?" The poor barbarian weeping above his dead can answer these questions as intelligently as the robed priest of the most authentic creed.

In the Broadway Theatre, in this city, on Jan. 26, 1896, Colonel Ingersoll lectured upon William Shakespeare, whose works he loved

sincerely and whose pages he never tired of searching for new gems of thought, new wonders of wisdom and human truth. Of Shakespeare, Colonel Ingersoll said:

It was over three centuries ago that the greatest intellect of the human race was born. In his veins, I am delighted to say, there was no royal blood. It has been said he had been patronized by Queen Elizabeth. I am happy to be able to deny this, because no monarch was great enough to "patronize" Shakespeare. His parents neither could read nor write, but the children of great authors do not always become writers. It has been said that genius always came of the male line. That is a mistake. No great man ever was born who didn't have a great mother. No really great play has been written since Shakespeare, although it never occurred to him to write that a wife's lover had a right to be jealous of her husband. Realism degrades and impoverishes. Shakespeare put his scenery in his lines. He did not rely upon the stage carpenter or the scenic artist. He was the intellectual spendthrift of the world.

BEFORE THE ACTORS' FUND.

Shakespeare in literature and Wagner in music were the Colonel's ideals. He was an earnest admirer of the stage and its people, and he had attested this fact in an address, never to be forgotten by those privileged to hear it, delivered before the members of the Actors' Fund of America, at the Madison Square Theatre, in this city, on June 5, 1888. Colonel Ingersoll was an honorary member of the Actors' Fund. In that speech he said:

I know that all joy is what I call pagan. The natural man takes delight in everything that grows, in everything that shines, in everything that enjoys—he has an immense sympathy with the whole human race.

Of that feeling, of that spirit, the drama is born. People must first be in love with life before they can think it worth representing. They must have sympathy with their fellows before they can enter into their feelings and know what their heart throbs about. So I say, back of the drama is this love of life, this love of nature. And whenever a country becomes prosperous, when a wave of wealth runs over a land, behind it you will see all the sons and daughters of genius. When man becomes of some account he is worth painting. When by success and prosperity he gets the pose of a victor, the sculptor is inspired; and when love is really in his heart, words burst into blossom and the poet is born. When great virtues, when magnificent things are done by heroes and heroines, then the stage is built, and the life of a nation is compressed into a few hours, or, to use the language of the greatest of the accomplishments of many years are turned into an hour glass; the stage is born, and we love it because we love life, and he who loves the stage has a kind of double life.

The drama is a crystallization of history, an

epitome of the human heart. The past is lived again and again and we see upon the stage love, sacrifice, fidelity, courage, all the virtues mingled with all the follies.

And what is the great thing that the stage does? It cultivates the imagination. And let me say now that the imagination constitutes the great difference between human beings. The imagination is the mother of pity, the mother of generosity, the mother of every possible virtue. It is by the imagination that you are enabled to put yourself in the place of another. Every dollar that has been paid into your treasury came from an imagination vivid enough to imagine himself or herself lying upon the lonely bed of pain or having fallen by the wayside of life, dying alone. It is this imagination that makes the difference in men.

Do you believe that a man would plunge the dagger into the heart of another if he had imagination enough to see him dead, imagination enough to see his widow throw her arms about the corpse and cover his face with sacred tears, imagination enough to see them digging his grave, and to see the funeral and to hear the clouds fall upon the coffin and the sobs of those who stood about—do you believe he would commit the crime? Would any man be false who had imagination enough to see the woman that he once loved, in the darkness of night, when the black clouds were floating through the sky, hurried by the blast as thoughts and memories were hurrying through her poor brain, if he could see the white flutter of her garment as she leaped to the eternal, blessed sleep of death? Do you believe that he would be false to her? I tell you that he would be true.

So that, in my judgment, the great mission of the stage is to cultivate the human imagination. That is the reason fiction has done so much good. Compared with the stupid lies called history, how beautiful are the imagined things with painted wings. Everybody detests a thing that pretends to be true and is not; but when it says, "I am about to create," then it is beautiful in the proportion that it is artistic, in the proportion that it is a success. Imagination is the mother of enthusiasm. Imagination fans the little spark into a flame great enough to warm the human race; and enthusiasm is to the mind what Spring is to the world.

I have always loved the theatre, loved the stage simply because it has added to the happiness of this life. "Oh, but," they say, "is it moral?" A superstitious man suspects everything that is pleasant. It seems inbred in his nature, and in the nature of most. You let such a man pull up a little weed and taste it, and if it is sweet and good, he says, "I'll bet it is poison." But if it tastes awful, so that his face becomes a mask of disgust, he says, "I'll bet you that it is good medicine."

Now I believe that everything in the world that tends to make men happy is moral. That is my definition of morality. Anything that bursts into bud and blossom and bears the fruit of joy is moral.

I insist that happiness is the end, virtue the

means, and anything that wipes a tear from the face of man is good. Everything that gives laughter to the world, laughter springing from good nature—that is the most wonderful music that has ever enriched the ears of man. And let me say that nothing can be more immoral than to waste your own life and sour that of others.

At last, all the intelligence of the world admits that the theatre is a great, a splendid instrumentality for increasing the well-being of man. But only a few years ago our fathers were poor barbarians. They only wanted the essentials of life, and through nearly all the centuries Genius was a vagabond. Art was a servant. He was the companion of the clown. Writers, poets, actors either sat "below the salt" or devoured the "remainder biscuit," and drank what drunkenness happened to leave, or lived on crumbs, and they had less than the crumbs of respect.

The painter had to have a patron, and then in order to pay the patron, he took the patron's wife for Venus, and the man, he was the Apollo! So the writer had to have a patron, and he endeavored to immortalize him in a preface of obsequious lies.

Now the public is the patron. The public has the intelligence to see what it wants. The stage does not have to flatter any man. The actor now does not enroll himself as the servant of duke or lord. He has the great public, and if he is a great actor, he stands as high in the public estimation as any other man in any other walk of life.

I do not believe that there ever was a man of genius that had not a little touch of the vagabond in him somewhere—just a little touch of chaos—that is to say, he must have generosity enough now and then absolutely to forget himself; he must be generous to that degree that he starts out without thinking of the shore and without caring for the sea, and that is that touch of chaos. And yet, through all those years the poets and the actors lacked bread. Imagine the number of respectable dolts who felt about them. The men of genius lived on the bounty of the few, grudgingly given.

Now just think what would happen, what we would be, if you could blot from this world what these men have done. If you could take from the walls the pictures; from the niches the statues; from the memory of man the songs that have been sung by "The Plowman"—take from the memory of the world what has been done by the actors and playwrights, and this great globe would be like a vast skull emptied of all thought.

The greatest genius of this world has produced your literature. There has been more genius lavished upon the stage, more real genius, more creative talent, than upon any other department of human effort. And when men and women belong to a profession that can count Shakespeare in its number they should feed nothing but pride. Nothing gives me more pleasure than to speak of Shakespeare—Shakespeare in whose brain were the fruits of all thoughts past, the seeds of all to be—Shakespeare, an intellectual ocean toward which all rivers ran, and from which now



the isles and continents of thought receive their dew and rain.

A profession that can boast of Shakespeare as one of its members, and that from his brain poured out that mighty intellectual cataract, that Mississippi that will enrich all coming generations—the man that belongs to that profession should feel that no other man by reason of belonging to some other can be his superior.

I hope that you will sustain this splendid charity. I do not believe that more generous people exist than actors. And yet there was one little thing I saw in your report of last year that I want to call attention to, and of the amount raised \$125,000 were given to religious societies and \$12,000 to the Actors' Fund—and yet they say actors are not Christians!

HIS MASTERPIECE.

The late Colonel Ingersoll wrote for the Christmas MIRROR in 1886 a prose poem entitled "Life." This he regarded as the best piece of writing he had ever done. Its publication made a very deep and widespread impression, and THE MIRROR still receives many calls for the lines, which have been much quoted, and are now republished:

LIFE.

Born of love and hope, of ecstasy and pain, of agony and fear, of tears and joy—dowered with the wealth of two united hearts—held in happy arms, with lips upon life's drifted font, blue-veined and fair, where perfect peace finds perfect form—rocked by willing feet and wooed to shadowy shores of sleep by sirens' mother singing soft and low—looking with wonder's wide and startled eyes at common things of life and day—taught by want and wish and contact with the things that touch the dimpled flesh of babes—lured by light and flame and charmed by color's wondrous robes—learning the use of hands and feet, and by the love of mimicry beguiled to utter speech—realizing prisoned thoughts from crabbled and curious marks on soiled and tattered leaves—puzzling the brain with crooked numbers and their changing, tangled words—and so through years of alternating day and night, until the captive grows familiar with the chains and walls and limitations of a life.

And time runs on in sun and shade, until the one of all the world is wooed and won, and all the lore of love is taught and learned again. Again a home is built with the fair chamber wherein faint dreams, like cool and shadowy vales, divide the billowed hours of joy. Again the miracle of birth—the pain and joy, the kiss of welcome and the cradle-song—drowning the drowsy prattle of a babe. And then the sense of obligation and of wrong—pity for those who toil and weep—tears for the imprisoned and despised—love for the generous dead, and in the heart the rapture of a high resolve.

And then ambition, with its lust of pelf and place and power, longing to put upon its breast distinction's worthless badge. Then keener thoughts of men and eyes that see behind the smiling mask of craft—flattered no more by the obsequious cringe of gain and greed—knowing the uselessness of hoarded gold—of honor bought from those who charge the usury of self-respect—of power that only binds a coward's knees and forces from the lips of fear the lies of praise. Knowing at last the unstudied gesture of esteem, the reverent eyes made rich with honest thought, and holding high above all other things—high as Hope's great throbbing star above the darkness of the dead—the love of wife and child and friend.

Then locks of gray and growing love of other days and half-remembered things—holding the withered hands of those who first held his, while over dim and loving eyes death softly presses down the lids of rest. And so, locking in marriage vows his children's hands and crossing others on the breasts of peace, with daughters' babes upon his knees, the white hair mingling with the gold, he journeys on from day to day to that horizon where the dusk is waiting for the night. At last, sitting by the holy hearth of home as evening's embers change from red to gray, he falls asleep within the arms of her he worshiped and adored, feeling upon his pallid lips love's last and holiest kiss.

"THE CHILDREN OF THE STAGE."

In an address upon "The Children of the Stage," delivered at the Actors' Fund benefit in the Fifth Avenue Theatre, on March 23 of this year, Colonel Ingersoll said:

Who are the friends of the human race? They who hide with flowers the cruel rocks of fate—the children of genius, the sons and daughters of mirth and laughter, of imagination—those whose thoughts, like moths with painted wings, fill the heaven of the mind.

Among these sons and daughters are the children of the stage, the citizens of the mimic world—the world enriched by all the wealth of genius—enriched by painter, orator, composer and poet. The world of which Shakespeare, the greatest of human beings, is still the unchallenged emperor. These children of the stage have delighted the weary travelers on the thorny path, amused the passengers on the fated train, and filled with joy the hearts of the clingers on spars, of the floaters on the rafts.

These children of the stage with fancy's wand rebuild the past. The dead are brought to life and made to act again the parts they played. The hearts and lips that long ago were dust are made to beat and speak again. The dead kings are crowned once more, and from the shadows of the past emerge the queens, jeweled and sceptred as of yore. Lovers leave their graves and breathe again their burning vows; and again the white breasts rise and fall in passion's storm. The laughter that died away beneath the touch of death is heard again and lips that fell to ashes long ago are curved once more with mirth. Again the hero bares his breast to death; again the patriot falls, and again the scaffold, stained with noble blood, becomes a shrine.

The citizens of the real world gain joy and comfort from the stage. The broker, the speculator, is ruined by rumor; the lawyer, baffled by the intelligence of a jury or the stupidity of a judge, the doctor who lost his patience because he lost his patients; the merchant in the dark days of depression, and all the children of misfortune, the victims of hope deferred, forget their troubles for a little while when looking on the mimic world. When the shaft of wit flies like the arrow of Ulysses through all the rings and strikes the centre; when words of wisdom mingle with the clown's conceits; when folly laughing shows her perils and mirth holds carnival; when the villain falls and the right triumphs, the trials and the griefs of life for the moment fade away.

And so the maiden longing to be loved, the young man waiting for the "yes" deferred; the unloved wife, hear the old, old story told again, and again within their hearts is the ecstasy of requited love.

The stage brings solace to the wounded, peace to the troubled, and with the wizard's wand touches the tears of grief and they are changed to smiles of joy.

The stage has ever been the altar, the pulpit, the cathedral of the heart. There the enslaved and the oppressed, the erring, the fallen, even the outcast, finds sympathy, and pity gives them all her tears, and there in spite of wealth and power, in spite of caste and cruel pride, true love has ever triumphed over all.

The stage has taught the noblest lesson, the highest truth, and that is this: It is better to deserve without receiving than to receive without deserving. As a matter of fact, it is better to be the victim of villainy than to be the villain; better to be stolen from than to be a thief, and in the last analysis the oppressed, the slave, is less unfortunate than the oppressor, the master.

The children of the stage, these citizens of the mimic world, are not the grasping, shrewd and prudent people of the mart; they are imprudent enough to enjoy the present and credulous enough to believe the promises of the universal har known as hope. Their hearts and hands are open. As a rule genius is generous, luxurious, lavish, reckless and royal. And so, when they have reached the ladder's topmost round, they think the world is theirs and that the heaven of the

future can have no cloud. But from the ranks of youth the rival steps. Upon the veteran brows the wreaths begin to fade, the leaves to fall; and failure sadly saps on memory. They tread the stage no more. They leave the mimic world, fair fancy's realm; they leave their palaces and thrones, their crowns are gone, and from their hands the sceptres fall. At last, in age and want, in lodgings small and bare, they wait the prompter's call; and when the end is reached maybe a vision glorifies the closing scene. Again they are on the stage; again their hearts throb high; again they utter perfect words; again the flowers fall about their feet; and as the curtain falls the last sound that greets their ears is the music of applause, the "bravos" for an encore.

And then the silence falls on darkness. Some loving hands should close their eyes, some loving lips should leave upon their pallid brows a kiss; some friends should lay the breathless forms away and on the graves drop blossoms, jeweled with the tears of love.

This is the work of the generous men and women who contribute to the Actors' Fund. This is charity. And these generous men and women have taught, and are teaching, a lesson that all the world should learn, and that is this: The hands that help are holier than the lips that pray.

Funeral services will be held this (Tuesday) afternoon at the Summer home, Dobbs Ferry. The ceremonies will be very simple, consisting chiefly of addresses by Colonel Ingersoll's life long friends, John Clark Ridpath and Major O. J. Smith. The remains will be cremated to-morrow morning at Fresh Pond, N. Y. The loving mourners have been so inconsolable that they have found it impossible to think of a parting with the dead. To them, in the hour of their greatest sorrow, came countless messages of condolence and sympathy. Among the senders of these comforting words were Mr. and Mrs. Henry Clay Barnabee, Stuart Robson, W. H. Crane, Louis Aldrich, Mr. and Mrs. Nate Salsbury, Frank W. Sanger, Augustus Thomas, Mr. and Mrs. Harrison Grey Fiske, Mr. and Mrs. A. M. Palmer, Joseph Haworth, Harry Kellar, Mrs. Anton Seidl, Marguerite Sylva, Wheeler H. Peckham, E. C. Reichwall, G. W. Foote, John Trehan, George Ward, Clarence Mackay, T. C. Platt, J. A. Roberts, William H. Bliss, S. R. Callaway, Judge John F. Dillon, S. V. White, Professor Felix Adler, Clark E. Carr, William Pitt Kellogg, Stephen B. Elkins, John W. Mackay, Rev. Minot J. Savage, Rear Admiral Winfield Scott Schley, Eugene V. Debs, John Clark Ridpath, Alice French (Octave Thane), William F. King, Albert Morris Bagby, Alexander Lambert, John Warren, Oswald G. Villard, Franz Kaltenborn, Raymond S. Perrin, Frank Gilbert, Otto Gresham, Murat Halstead, and Gamaliel C. St. John.

A death mask of Colonel Ingersoll was made yesterday by George Grey Barnard, of this city.

MATTERS OF FACT.

Lewistown, Pa., has been chosen as the place of rendezvous for the members of The Human Hearts company, and Aug. 10 at 2 p.m. as the day. Manager Nankeville warns theatre managers against unauthorized presentations of this play.

John E. Ince has a large hall adequately fitted for rehearsals.

A play of Kentucky life is offered for sale by "L. F. R." case this office. The piece has three strong negro characters, one a sort of a male Topsy, another of the Uncle Remus type, and an old mammy. There are ten characters in all, and no race horses.

Blanche Seymour, whose soubrette and specialty work have won praise, can be secured for stock work or road company. Miss Seymour is at her home, 38 Orton Place, Buffalo, N. Y.

The roster of Reming's Pavilion Theatre company, supporting Louise and Edna Reming, includes Mac W. Barnes, manager; George H. Hamler, business manager; L. C. Ingraham, Bobby Athon, Walter Campbell, stage manager; W. L. Murray, Grant Sherwin, the De Mellos, Grant Nichols, George Mannon, J. M. Mannon, Earl Roberts, Jack Elliott, Curley Adams, George Wallace, J. B. F. Brown, Charles Milburn, George Woodruff, Art Spalding, Lewis Kline, Albert Brown, and Louise Taylor.

Aurora Opera House, at Aurora, Ill., wants first-class attraction for Thanksgiving, Christmas, and New Years. This is an excellent opportunity for an attraction to book desirable holiday dates.

A new and original attraction, with strong male leading role, small cast of ten people, offering excellent opportunity for artistic scenic equipment, the style of play on the order of The Prisoner of Zenda, is offered to lease on royalty by Bruce Whitney, Milwaukee, Wis. He also has one or two one-act sketches suitable for vaudeville, and makes a specialty of writing sketches to order at very reasonable figures, the work being undertaken subject to approval.

W. J. Boggs, manager of the New Opera House, New Franklin, Mo., wants good attractions for September.

The Academy of Music, at Sterling, Ill., reports an exceedingly prosperous outlook for the coming theatrical season. A few good open dates can be secured by addressing Manager M. C. Ward. This town plays but one attraction a week.

S. M. Henderson, manager of the Sonna Opera House, Boise, Idaho, has good open dates for the State Fair, Sept. 24 to 30, and is looking attractions for the entire season. Being on the direct line from Salt Lake City to Portland, and having a large theatre-going population, this town should appeal to first-class attractions going West.

The Hartford Opera House, Hartford, Conn., continues under the sole management of Jennings and Graves, and is not in any circuit. The house is being refitted with new scenery, curtain, and furnishings. The season will open Aug. 21 with Blaney's The King of the Opium Ring, which will be followed by The Female Drummer.

Edwin Mordant and Mrs. Mordant (Virginia Stuart) are visiting in Philadelphia. They will return to town about Aug. 1. Neither has signed yet, although in receipt of several excellent offers.

S. C. McKechnie, manager of the Grand Opera House, Canandaigua, N. Y., will be in the city until Aug. 1, to complete the booking of his house for next season.

Blanche and Lillian Douglas, members of Ralph E. Cunningham's Stock company at the Lyceum Theatre, Detroit, for two seasons, are now in New York, and have not yet closed for the approaching season.

Bruce Whitney, author of Ward and Vokes' new farce, The Floorwalker, has a romantic drama, on the order of The Prisoner of Zenda, which he will let on royalty. He also has several short sketches, and may be addressed at Milwaukee, Wis.

Charles A. Loder, who has starred at the head of his own company and been the principal comedian of many others, in which his clever German dialect work was the predominant feature, is resting on his farm at Arcola, Pa. Mr. Loder, although still unsigned, has had several good propositions for next season.

"Kindly deny the statement made by Thall and Kennedy in last week's MIRROR, in reference to Annie Mack Berlin and myself being featured with equal prominence in Van Velsor's last season," says Ben Hendricks. "I am still in possession of their contract, which is at their disposal."

"BE SURE YOU'RE RIGHT, THEN GO AHEAD."

ATTENTION, EVERYBODY!

THE GRANDEST SPECTACULAR PRODUCTION OF THE DECADE.

FALL AND RISE OF HUMPTY DUMPTY

AUTHORIZED BY AMERICA'S GREATEST CLOWN,

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ARENA NOTES.

W. H. Harris has purchased, for his Nickel Plate Shows a Shetland pony said to be the smallest in existence. It is 30 inches high and four years old.

Eugene Durand and Florence Wheeler, both members of Wallace's Circus, were married at Oskaloosa, Ia., on July 1.

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Pretty Hope Booth comes through all the trouble and villainy, affable relations, and comedy to what would otherwise be all gloom. (See Mirror, December, April 21, 1899.)
Miss Hope Booth is seen to excellent advantage as the childish and jealous character in "The First Time"—St. Paul Pioneer Press, April 23, 1899.

TELEGRAPHIC NEWS

CHICAGO.

Last Week of Castle Square Opera—Arizona's Hit—Hall Plays Ball.

(Special to The Mirror.)

CHICAGO, July 24.

It was just as quiet here last week as it was during the whist tournament, which reminds me that the said tournament was marred by some rude fellow who did not appreciate the intellectual game and who took a piece of red chalk and adorned the big score board in the Auditorium Hotel with a large auburn lobster on the last day of the season. Regards to Edgar Seiden. In explanation of the quiet, the whist delegates persisted in lighting on any floor at which the elevator stopped.

The seventh week of *Because She Loved Him* so opened well at Powers' tonight. The run of the farce was originally fixed at eight weeks, but business has been so good that it may be extended indefinitely.

F. E. Carson, who sent me from Denver the name of *Toscani*, is the scabette allum. That would be worth at least five and costs in the police court.

To-night La Shelle and Hamlin's excellent company gave the fifth performance of *Arizona* at the Grand Opera House, and a neat souvenir was given away. It continues to fill the house and will no doubt last all summer.

I had had all of the dialects but one in the police court, and I got that one last week. I've had the Weiser and Fields, the Dockader, the John Ince, the Ben H. Drickens, and the Joe Murphy, but never the Humpty Dumpty until I asked a man charged with stealing a dog what explanation he had to offer and he answered in the sign language.

A man told me the other day that he thought Jacobson's *Tarantula* "the best opera he had ever heard, and I concluded that he meant Jakobowski's *Tarantella*, in which the Castle Square company has made a big hit at the Strand. Last Wednesday afternoon, in spite of intense heat, a new matinee record for the house was established, and the tuneless work was started upon the second week of its run to-night.

Manager John W. Dunne, who is summing here, was pleased the other day when a friend said to him: "I see that Dunne's entry starts in a race at Brighton Beach—I didn't know you had a stable." That is, John was pleased until he looked up the entry, which was *Fly by Night* and *Bandolier*.

Manager Hopkins' reorganized stock company made such a big hit with the production of *The Three Musketeers* that it went on for a second week yesterday. I am told that one hot night last week the young man who plays Aramis had great trouble in keeping his mustache in place, and after it had swum around his face during two acts it finally dropped off, whereupon a bright boy in the gallery yelled "Next!"

The Dearborn will close the present season this week, the stock company following *Gloriana* with a double bill, *Uncle's Will* and *Pink Dominoes*.

E. Edison Foy, the comedian, is here for the summer, playing billiards, watching ball games, and attending the theatres.

Speaking of ball games moves me to state that the South Side justices defeated the West Side justices at the Union Ball Park last Saturday by the convincing score of 10 to 5. It is hardly necessary to state that I am a South Side justice. We couldn't lose, for the game was played in the heart of my police district. Had we been in danger at any time I could have called "Hey, Rubie!" and it would have been all off with the West Siders.

Last Friday was "Witmark night" out at the Edelweiss Club's Garden, and Jack Bratton, who wrote "Paradise Alley" et al, took the baton from Director Max Bendix and conducted one of his own works. He's one of the best conductors that ever wore a bell punch.

The naval drama called *The Commodore* is at the Bijou this week and it will be followed by *Little Trixie*.

The steamboat lines here advertise "Milwaukee and return for \$1," but many people seek to gain the same sensation by buying twenty beers at 5 cents each. This is just as pleasant, also just as cheap—if they don't count in the fine and costs.

Marie Jansen at the Chicago Opera House and Papin at the Masonic Temple Roof Garden are the vaudeville headliners this week. Harry Lee comes to the Chicago July 31 and Fay Temple to the Masonic Roof on the same date.

The Great Northern will reopen for popular-price combinations on Aug. 20, the first attraction being *The Countess* #10.

Manager Fred Hamlin is in New York to replace Olive May, Vincent Serrano, Arthur Byron, and Walter Hale in the Arizona cast, all four being under contract elsewhere for next season. He is also arranging for the Eastern run of the Thomas play.

The Castle Square Opera company will close its season at the Studetaker next Saturday night, rounding out the seventeenth week of the longest run of light opera ever known here.

Tom Misco has leased Harry Clifford's old Savoy Theatre in State Street, just south of Van Buren, and will open it as a burlesque house Sept. 2. Manager Misco's own City Club will be the first attraction.

We have had some very hot and some delightfully cool weather here during the past week and both the gardeners and the theatres have had a chance. Chicago always even matters up.

"Biff" Hall.

BOSTON.

In Mizzoura Well Done at the Castle Square—Professional Gossip.

(Special to The Mirror.)

BOSTON, July 24.

The Castle Square, the only legitimate playhouse open, had a good audience this evening to see *Mizzoura*. Augustus Thomas' fine play always has been popular here. The performance was fully up to the Castle Square standard. William Courtleigh was very effective as Jim Radburn and Lillian Lawrence played with her usual skill as Kate Vernon. John T. Craven was specially engaged for Joe Vernon, and did well in the part. All the other members of the company were happily cast. Next week *She Stoops to Conquer* will be the bill, and a treat should be in store for us. Miss Lawrence undoubtedly will make an admirable Lady Teague.

Vacations are on at the Castle Square. Next week J. L. Seeley and Mary Sanders will start on a month's outing. Mr. Seeley going to Asbury Park and Miss Sanders to the Maine coast. Alfred Hudson has been engaged to replace Mr. Seeley. Mrs. Pitt also leaves the company at the end of this week.

Way Down East will open at the Tremont, Aug. 28. Frederick Guest, a Bostonian, will be with *The Cherry Pickers* next season.

Mr. and Mrs. John B. Schofield spent last week at Pocasset with Professor Wood, of Harvard.

Marion Manola is at Winthrop with her daughter. She is said to have completely regained her health.

JAY BENTON.

PHILADELPHIA.

Announcements of Opening Dates—Atlantic City Notes—Cape May Jottings.

(Special to The Mirror.)

PHILADELPHIA, July 24.

Matters theatrically are at a standstill, but nevertheless great preparations are being made for the coming season, which probably will open with a rush. The Grand Army of the Republic encampment will be held in this city week of September 4, which is also the opening date of the National Export Exposition, that will continue until Nov. 30.

Opening dates announced are as follows: *Gilmore's Auditorium*, Aug. 12, with *The Evil Eye*; *Park Theatre*, Aug. 12, with *In Greater Numbers*; *Forepaugh's Theatre*, Aug. 12, *Troscadero Theatre*, Aug. 12, with *Micco's City Club*; *National Theatre*, Aug. 19, *Chestnut Street Theatre*, Sept. 4, with *The Rogers Brothers* in *Wall Street*; *Chestnut Street Opera House*, Sept. 4; *Broad Street Theatre*, Oct. 2; *Grand Opera House*, with vaudeville, Sept. 11.

Professor Gentry's Dog and Pony Circus is ex-

hibiting this week on the lot at Broad and York Streets.

At the parks various bands continue and are well patronized.

Cape May Notes.—Harry Rich's *Uncle Tom's Cabin* company are this week at Sewell's Point. The Packard Opera company continues at the Pier. Walter Thomas, tenor, has left the company. William J. Gilmore and family are here for the summer. Simon Hassler, the leader of the Chestnut Street Opera House, is at Congress Hall for the season with his band. He will celebrate his sixty-seventh year of bachelorhood July 25.

Atlantic City Notes.—The Auditorium Pier fight continues, but as soon as the pier extends 100 feet in the ocean they will open in spite of all opposition. Hurtig and Seamon have worked very hard in conjunction with George Starling, and it now looks favorable for July 31. At the Academy of Music *The Girl from Paris*, by Rice's Surprise Party, is in its second week, with 1492 for coming week. The Ginnini, the tenor, is singing on Young's Pier. The Correspondents' Club has been formed here, with headquarters opposite the new steel pier. At the Empire Theatre James and Bonide Thornton are the headliners. Seen on the board walk: Robert B. Mantell, N. Hashim, A. A. Hashim, John Stratford, Rose Eytting, Arthur Rigby, Harry Le Clair, Mr. and Mrs. Felix Hancy, Lillian Burkhardt.

S. FERNBERGER.

WASHINGTON.

East Lynne at the Columbia—Personal News and Gossip.

(Special to The Mirror.)

WASHINGTON, July 24.

East Lynne is the selection for the third week of Eugene Blair and co. at the Columbia Theatre. In the delineation of the dual role Miss Blair again scored a pronounced success with an audience of goodly size. William Brannell's Archibald Carlyle was highly meritorious. Errol Dunbar gave Sir Francis Levison much strength and purpose. Ella Wren was again the capable Cornelia Carlyle. The remaining parts were capably played by John Sutherland as Lord Mt. Severn, Geoffrey Stein as Richard Hare, John Stuart Robertson as John Dill, Bonic Clark as the officer, Nora O'Brien as Barbara Hare, Virginia Carter as Joyce Hullejohn, and Cora Wells as Wilson. Little Willie was precociously interpreted by Edith Lawrence. This week will probably close the company's engagement.

Joseph E. Luckett, of Luckett and Dwyer of the Columbia Theatre, has had several interviews by request with the officials of the street railways that have recently acquired control of Glen Echo, with a view of taking charge of the amusement direction.

The season, however, is too far advanced for any definite arrangements to be made. A good man who can regain the confidence of the Washington press is thoroughly needed, and Mr. Luckett is a good choice.

Geoffrey Stein, of whom there are few better character actors, scored a decided success as Cardell Goodman in *Lady Clancarty* last week.

William Walmsley, advertising agent for the Lafayette Square Theatre and manager of the Washington Bill Posting Company, has returned from a few days' trip to Chicago, where he represented the company at the annual convention of the American Bill Posters' Association.

Charles W. Sutton closed his two weeks' engagement with Eugene Blair Saturday night.

Felix Mahoney, one of our cleverest amateurs, was engaged for a good part in *Lady Clancarty* and held his own with distinction in the professional surroundings.

Vacation season is due and for a fortnight the undersigned will take a turn at bass fishing in the Shenandoah and Potomac Rivers at Harper's Ferry, W. Va., with side trips to Jefferson's Rock, Sunset Hill, John Brown's Cave, Stone Fort, the battlefields, and other points of interest in the Blue Ridge Mountain region.

JOHN T. WARDE.

CINCINNATI.

Baker Opera Company Closing Money—Other Attractions—Jottings.

(Special to The Mirror.)

CINCINNATI, July 24.

The Baker Opera company has certainly struck the uppermost wave of prosperity at Chester Park. It drew the most liberal patronage to the theatre at every performance last week, and an equal amount of business is assured for the current week, when *The Beggar Student* is the bill. J. Aldrich Libbey and J. K. Murray alternate in the title role. The others are cast as follows: Janitsky, Tom Green; General Ollendorf, Robert Lett; Enterich, Edward P. Temple; Sitka, Charles Scribner; Poppenburg, Belle Travers; Ononohry, Albert Juhre; Bozumi, J. F. Boyle; Eva, Mabel Day; the Countess, Alice Gaillard; Laura, Adelaide Norwood; Bronislava, Beatrice McKenzie.

The Ludlow Lagoon announces another especially fine vaudeville bill. It is headed by the Montrose Troupe and includes Lew Hawkins, Bessie Lamb, and Howard Dorset. The Lagoon is still under the management of John Noonan, although the litigation over its ownership is not yet at an end. Concerts are given by the Military Band twice a day.

The Tuesday and Friday evening concerts of the Boilest-Ballenberg Band at the Zoological Gardens, under the conduct of Professor Froehlich, are always looked forward to with pleasure. This summer they have resumed their old-time importance and the attendance is greatly increased over former years.

Coney Island's business is phenomenal, and on Sundays especially the steamers are loaded with passengers.

Miss Chapman, of the Baker Opera company, is quite ill and her part is being assumed by Alice Gaillard.

Manager Anderson has finally decided to name the remodeled Fountain Square Theatre the Columbia. The house will open in September.

WILLIAM SAMPSON.

ST. LOUIS.

Spencer Opera Company in The Chimes—Vaudeville and Minstrelsy at the Parks.

(Special to The Mirror.)

ST. LOUIS, July 24.

The Spencer Opera company at Uhrig's Cave presented *The Chimes of Normandy* last evening to a large audience.

The current bill of Lawrence Hanley's company at Olympia Garden is *The Taming of the Shrew*. Lawrence Hanley, Edmund D. Lyons, and Nelette Reed have the principal roles.

The patrons of the Suburban do not seem to tire of minstrelsy. This week Hughey Dougherty is the leading spirit of the minstrels, with Dixon, Bowers and Dixon, Lina and Vina, and the Century Comedy Four in the choir.

At Koerner's Park Arthur Deming begins his last week and a new vaudeville bill completes the programme.

Forest Park Highlands: The bill includes Josephine Sebel, Mazzy and Mazett, Esmeralda, the Griffin Sisters, Brothers Boarna, and others.

Ernest's Minstrelsy continue at Manion Park, with Billy Rice, Frillman, Stewart and Kent on the programme.

Gertrude Lodge, who has been doing such excellent character work with the Spencer Opera company at Uhrig's Cave, will have a benefit next Monday night, when *Fra Diavolo* will be the attraction.

W. C. HOWLAND.

HUMPTY DUMPTY.

F. E. Mustard and Company, of Anderson, Ind., have secured authority from Tony Denier to present his original Humpty Dumpty. They will present the well-known pantomime on an elaborate scale. Every device and trick known to this class of entertainment will be used, while many novelties are promised. The best pantomimists have been secured to interpret the piece. The production will be under the personal supervision of J. B. Dickson, who will also direct the tour, as well as book the attraction for Mustard and Company, the proprietors.

THE STOCK COMPANIES.

The opening performance of the Woodward Stock company's season at Boyd Theatre, Omaha, occurred July 9. The wife was presented. Wilson Enos as Matthew Culver, Walter D. Greene as Robert Grey, Miss Berkely as Mrs. Ives, Jane Kennard as Helen Truman, and Emma Dunn as Kitty Ives, repeated their Kansas City successes. A hearty welcome greeted each of the players after their long absence. Mr. Enos, Mr. Greene, Mr. Davis, Miss Berkely, and Mr. Long being especially favored. The company will remain at Omaha till Sept. 2, opening the next day at the New Auditorium, Kansas City, for forty weeks.

McCallum's Stock company, at Cape Cottage, Portland, Me., repeated Bartley McCullum's version of *The Three Guardsmen* week of July 17 to 8, R. O. at every performance. Manager McCullum has made such a success in this production that it would easily run a month, but he has decided to present *The Banker's Daughter* week of 24. His artists have prepared elaborate settings for the play. Helen Robertson, of Mrs. Leslie Carter's company, has been specially engaged for the part of Widow Brown.

Jessie Bonstelle's special engagement with the Lyceum Theatre Stock company, of Rochester, has proved such a drawing card that the management has extended her contract beyond the original two weeks. Miss Bonstelle's great success in *Camille* was followed by a performance of *Juliet* that was warmly praised. Ingomar was next presented, and Miss Bonstelle won new laurels as *Parthenia*. This week she plays *Katherine* in *The Taming of the Shrew*. Basil Neas has been S. R. O. ever since Miss Bonstelle's advent with the company.

The Neil Florence Stock company opened its season at the Norombega Theatre, Bangor, Me., on July 17 to a packed house. Our Friends was presented. The cast comprised Frances Whitehouse, Alberta Lee, Louise Meredith, Virginia Ring, Neil Florence, Earl Ryder, Douglas Lloyd, and Verne Armstrong. The local critics praised the performance highly, and the audience was liberal in applause, and called Mr. Florence out for a speech. The bill was changed on Thursday to *Sunset* and *Naval Engagements*. A most acceptable innovation is the serving of beer between the acts.

The result of the competition for the free trip to Europe, presented by the Flanhouser company, of Milwaukee, to the holder of the largest number of seat coupons, was announced at the Academy July 17. John Graham, of Milwaukee, is the winner, with a total of 12,024 coupons. Miss Hansen coming next on the list with 6,315. The contest has been very keen, and aroused widespread interest, and the management's generous offer has been fulfilled with absolute fairness to all concerned. Mr. Graham will leave for England in two weeks.

Sarah Truax, leading woman of the Shubert Stock company, Buffalo, achieved a strong success as *Gilberte* in *Frou-Frou* last week, winning hearty praise for her excellent treatment of this difficult role. Guy Bates Post gave a most artistic performance of *De Valreus* in the same production.

Brigham Royce, of the Walter Clarke Bellows Stock company, at Elitch's Gardens, Denver, has been very successful in the following parts: *Marshall Lefebvre* in *Madame Sans Gene*, *Christian* in *Cyrano de Bergerac*, the *Laird* in *Trilby*, and *Lieutenant Schuyler* in *The Senator*. Mr. Royce has been engaged by Daniel Frohman for next season.

Ashley Miller and Ethel Browning have resigned from the Hopkins Stock company, Chicago, and will come to this city about Aug. 1. They have received several offers for stock work, but will not close until they reach New York.

Sandoz Milliken has left the Neill company to join William H. Crane's company. Lilla Vane succeeds Miss Milliken in the ingenue roles.

Dollie Wolbert and Louis J. Russell are playing a ten weeks' engagement with the Clara Turner Stock company at Vallamont Park, Williamsport, Pa. The season will close July 29. Miss Wolbert and Mr. Russell will rest during August.

Robert McWade, Jr., not Edward McWade, as reported, will be a member of the Meffert Stock company, Louisville, next season.

Helen Webber was summoned to her home in Cincinnati last week, because of the death of her brother, Otho Webber, of that city.

Frederick Bond's Stock company will close on Saturday their successful engagement, which began at the Leland Opera House, Albany, N. Y., on May 29. *Sita's First* and *Withered Leaves* were presented July 17-19; and *London Assurance* was revived 20-22. The first half of the present week is devoted to a revival of *Castle*, preceded by *Liz*, and David Garrick will be shown for the last three days, with Mr. Bond in the title part and Miriam Nesbitt, it is understood, as *Ada Ingot*.

May Anderson has signed for the heavies with the Cummings Stock company, Toronto.

Walter S. Baldwin and Henry Greenwall signed contracts last week by which the Baldwin-Melville company is to play a season at the Grand Opera House, New Orleans, La., opening Oct. 1.

Alice Layng has signed with the Columbia Theatre Stock company, Newark.

Manager W. E. Phillips and Stage Manager Drew Morton, of the Theatre Francaise, Montreal, arrived in town yesterday.

OBITUARY.

Gus Bruno, Jr., elder son of the well-known comedian, Gus Bruno, died of consumption after an illness of two years at the home of his mother, at Menlo Park, N. J., on Monday, July 24, at 4 A.M. Young Bruno had been on the stage since a boy, and had appeared repeatedly in New York productions, including Stanley Macy's *C. O. D.*, *The Donkey Party*, and other farces. For five seasons prior to his illness he was the principal comedian for Charles H. Yale, in *The Devil's Auction* and *Twelve Temptations*. He was always rated as a young man of much talent, and was popular with his fellow players. His parents and younger brother, Chris, still survive him.

Thomas Gratian Riggs died in Tasmania on June 15. He was an Irish comedian, and starred for several seasons in the United States in a play called *Shin Fane*. For a long time he was a member of the stock company of Tony Pastor's Theatre in this city, and was quite a local favorite. He went to Australia in the seventies and played in that country successfully for many years. Notice of his death was received last week by Tony Pastor from J. C. Williamson, of Williamson and Musgrove. In his letter Mr. Williamson stated that he would see to it that the dead comedian's grave was marked by a proper headstone.

Guy Willis, professionally known as Harry Vernon, died on July 20 at his home in Salt Lake City, Utah. He was well known both as actor and author, and is said to have written the words

for the negro song, "Old Black Joe." A widow, mother and a brother survive.

George Gordon, the leading scenic artist in Australia, died at Melbourne as the result of injuries sustained in a fall from a train. He went to Australia from London with Garner's Comedy company, and had been in Williamson and Musgrove's employ for many years.

Charles Pettit, the well-known cornet player, died in this city on July 13, of consumption. During his career he had been a member of all of the famous bands in the country, as cornet soloist, and had traveled with various musical and theatrical organizations, both here and in England. He was the husband of Alice Coleman, of the Coleman Sisters, and at the time of his death was in the forty-seventh year of his age. The funeral services were held by the Masonic order, to which he had belonged, in the presence of a large number of Masons and members of the Old Guard. The remains were taken to Carlisle, Pa., where they were buried in the Ashland Cemetery.

Matthew Lynch, for many years stage carpenter at the Madison Square Theatre, and one of the oldest theatrical mechanics in New York, died on July 26 at his home in this city, of cancer of the stomach.

C. M. Foote, Grand Exalted Leading Knight of the Grand Lodge, B. P. O. E., died at Minneapolis, July 16, of heart failure. He was fifty years old.

Marshall Earle Smith, infant son of Mr. and Mrs. Burke Smith (Jessta Aderholdt), died in Detroit, Mich., on July 20.

GOSSIP.

Paul Gilmore will continue as a star next season in *The Musketeers*, in which he has proved so successful. He will also present *A Cavalier of France*, in which play Louis James toured the West two seasons ago.

Harry Burkhardt has entirely recovered the use of his arm and shoulder, which were dislocated at Washington during a performance of *Aristocracy*. He will return from Worcester, Mass., where he has been rusting, about Aug. 1.

J. Aldrich Libbey's range of voice was shown in a marked degree in the Baker Opera company's production of *The Queen's Lace Handkerchief* at Chester Park, Cincinnati, week of July 3. Mr. Libbey sang with great success the tenor role of Cervantes exactly as it is written in the score. The following week he sang *Helbert* in *The Black Hussar*, and last week assumed *Plunkett* in *Martha* and *Count di Luna* in *Il Trovatore*.

Mr. and Mrs. J. Everson Douglas (Caro Roma) will celebrate on July 27, at their new home in Lauderdale Road, Malda Vale, London, the seventh anniversary of their wedding.

Helene Sullinger has not signed for opera next season, but for a summer two weeks at Nantasket Beach, Mass. She will appear in the Autumn with Fisher and Carroll in *The Lobster*.

Ben Pfann has become a member of A. G. Delamater's executive staff.

Clyde Fitch has completed the dramatization of Daudet's "Sapho" for Olga Nethersole. There has been a reading of the play and Miss Nethersole is delighted with the work.

Dor Waddell will be in town this week.

Manager John C. Sundin, of the Bijou Theatre, Milwaukee, has been in town for the past week.

The Chester De Vonde Stock company will open its season at Johnstown, Pa., Aug. 21.

J. T. Henderson, manager of the Grand Opera House, Bloomington, Ill., is in town looking at attractions.

The Adams Brothers, George and James R., have engaged Estelle Gilbert, Mollie Bennett, Nellie Walters, Will Peters, W. N. Hemmett, and William E. Nunn for the dramatic department of their repertoire company, which will next season go on tour presenting plays, pantomimes and vaudeville. The Adams Brothers are now negotiating with a prominent leading man and woman and several vaudeville people. George will have charge of the stage and James will look after the front of the house. They expect to make a success of their venture, as there is nothing just like it in the field.

Frederick Warde,journing at his Summer home, White Lake, N. Y., is temporarily in New York for the purpose of reading a number of plays with his manager, Clarence M. Brune, among them being J. I. C. Clarke's romantic drama, *Macchavello*.

Eugenie Bowen, while the guest of Marion Chester, at Monument Beach, Mass., last week narrowly escaped drowning when bathing in Buzzard's Bay. Miss Chester and Beatrice Flint drew her to a pier where she soon recovered.

Ada Gray will undergo a serious surgical operation at the Cancer Hospital in this city to-day (Tuesday).

Daniel Sully will open his season, Sept. 7, in O'Brien's Contract, which he will continue until Oct. 1, when his new play by Daniel Hart will be ready.

Jannie Wood (Mrs. Lee J. Kellam) and Mrs. Tom Marks of Marks Brothers' Dramatic company No. 1, were made members of Arbutus Lodge, No. 5, K. P., at Sault Ste. Marie, Mich., on July 18.

Guy Rhea has changed her plans for next season, and will be started in repertoire throughout the East, under management of E. C. Wilson. She will present Lillian Lewis' successful plays, *Credit Lorraine*, *For Liberty and Love*.

Born.

CAICEDO.—At New York city on July 16, the wife of Juan A. Caicedo, of a son.

Married.

DURAND—WHEELER. Eugene Durand and Florence Wheeler, at Oskaloosa, Iowa, July 1.

GRANAT—WUNDER. On April 24, 1899, Louis M. Granat and Julia Anna Wunder.

GREENE—PARRY. Harry Plunkett Greene and Greendoline, daughter of Sir Hubert Parry, in London, England, on July 20.

HATHAWAY—DUNHAM. Odell S. Hathaway and Ada M. Dunham, of Middletown, N. Y., at the Church of the Transfiguration, New York, July 5, 1898.

Died.

BRUNO.—Gus Bruno, Jr., at Menlo Park, N. J., on July 24, of consumption, aged 23 years.

FOOTE.—C. M. Foote, at Minneapolis, Minn., July 16, of heart failure, aged fifty years.

GORDON.—George Gordon, at Melbourne, Australia.

INGERSOLL.—Colonel Robert G. Ingersoll, at Dobbs Ferry, N. Y., on July 21, of heart disease, aged 66 years.

KEEFE.—At Cleveland, O., accidentally, on July 16, Charles J. Keefe (aeronaut).

LIMAN.—At New York City on July 23, George Liman, in the 45th year of his age.

LYNCH.—Matthew Lynch, in New York city, on July 20, of cancer.

PETIT.—Charles Pettit, in New York City, on July 13, of consumption, aged 47 years.

RIGGS.—In Tasmania, on June 15, Thomas Gratian Riggs.

SMITH.—Marshall Earle Smith, in Detroit, Mich., son of Mr. and Mrs. Burke Smith (Jessta Aderholdt), on July 20, aged 3 months.

WILLIS.—Guy Willis (Harry Vernon), at Salt Lake City, Utah, on July 20.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Hopper's London Debut—The Eccentric Club's Supper—Edgar Atchison Ely's Hit.

(Special Correspondence of The Mirror.)

LONDON, July 15.

What with the London debut of your De Wolf Hopper in El Capitán at the Lyric on Monday, the ditto ditto of your Edgar Atchison Ely, at the Tivoli on the same evening; the Eccentric Club's big supper to the New York Lambs, plus Ambassador Choate, on Tuesday at midnight; the five hundredth London performance of The Belle of New York at the Shaftesbury a few hours earlier, and a few other functions of the sort, we may be said to have had quite a full grown, gilt-edged American week.

First, as to El Capitán. Well, this comic opera, with its prodigious American record, although slightly tame in its opening business, very speedily became a really rollicking affair heartily appreciated and as heartily applauded, not only by the large army of Americans in front, but also by playgoers British-born. There were heard at the end a few dissentient sounds, just as in criticising there were a few dissentient newspapers. But, making all due allowance as one should for the difference of opinion which the old English toast gives will never alter friendship—though it often does, alas—making this allowance, I say, and sundry other allowances, for nervousness and so on—yet, really I cannot see what there is to grumble at in Klein and Sousa's opera. For my part, speaking as a subject of Her Most Gracious Majesty, I heartily enjoyed it. And indeed when I looked in on Tuesday night, en route to the aforementioned supper to your frisky Lambs, I found El Capitán delighting the entire house, many a line evoking roars of laughter and many a song being cheered again and again. The stirring martial finale to the second act was encored thrice—which, let me tell you, sirs, is not a common thing in connection with our native made comic operas or musical plays. Moreover, El Capitán has many excellent ideas, in the situation line, both as regards the humorous and the sentimental. So much so that I was somewhat surprised to find Librettist Klein not making even more of certain snatches of situation and crumbs of characterization than he has done. For example, assuredly Author Klein might have made a somewhat more important character of Chamberlain Pozzo, so drolly played by his quaint little brother, Alfred. And also, methinks, more might have been made of the pretended El Capitán's weeny worshipper, Estrella, impersonated so vivaciously and winsomely by your pretty little comedienne, Jessie Mackay. The lovely and majestic Nella Bergen is, in my judgment, far better as a songstress than as an actress. Her melodious powers are indeed extensive, and the audience rapturously decried her. And, again, and again, and again, what I may perhaps be permitted to call her scene of imploration to the supposedly reluctant El Capitán. Among others who scored either harmoniously or histrionically or both were the big-voiced Henry Norman as ex-Viceroy Cazarro, Harold Blake as Count Hernandez, Alice Hosmer as Meduina, the fine, Vivian Ogden as Taciturne, and William Ingersoll as Insurgent Carabaz. All those who sing in this crowd, sing admirably to the music of John Philip Sousa, music which, full of character though it be, is often, in my opinion, marred by a full of military noise for these days of simple melodies and of easy concerted pieces. I yield to none in the admiration of the stirring marches and melodies which your eminent composer has given to us via the United States. But still I fancy there is too much of the trumpet and drum in the El Capitán music, especially as regards the orchestration thereof. Indeed, not to put too fine a point upon it, the brilliant Sousa, both in his score evince, methinks, too much of a reversion to the type of the fanfaring kind of comic opera music made popular in France, and soon afterward in England, in the middle sixties and early seventies by the works of Offenbach, Hervé, and Lecocq. As Monsieur Molière's Mock Doctor said when reminded that the human heart had always been regarded as being on the left side of the body rather than the right, "We have changed all that!"

I have left my analytical remarks concerning your Citizen De Wolf Hopper until the last, because I feel that it is he of all the El Capitán company that demands the most careful and critical analysis. I will confess then that at first, when he was playing as Peri's new Viceroy Meduina, his method liked me not. I began to feel worried about him, because of a kind of childish method of humor. This uncomfortable feeling of mine, however, did not last many minutes. Anon Hopper began to develop an appropriately bold humorous method, which increased in true quaintness as the play went on. From the moment he assumed the character of the supposed fire-eating El Capitán, he proceeded to give proof after proof of the possession of rich humor, plus a fine singing voice and an infinite resource as to stage business and by play. Some of this was doubtless born of long acquaintance with the part, but it all betokened the skilled and perceptive actor. Moreover, in addition to giving proofs of being one of the funniest dogs you have sent us, Hopper, like all the rest of this company and all the companies you have expected hither of late years, plays thoroughly and unselfishly into the hands of his associates. In short, whether the De Wolf Hopper company will make a big financial success here or not, they deserve the very heartiest support as providers of a most rollicking evening's entertainment.

Ah! and touching that Eccentric Club Supper to the Lambs! That was, indeed, a function to be remembered. From about 11.30 to long past twelve Chairman Lionel Brough was engaged in greeting the arriving guests, most of whom were, of course, American, and were headed by your beloved Ambassador, with whom I am very proud to say, I had a most pleasant chat, especially concerning the comic and courageous Mark Twain, who to the regret of all of us, was unable to come. Around the festive board, decorated in every available place by your and our national flags, sat some other persons known to you as De Wolf Hopper, on the right of his godfather, the aforesaid Ambassador, who sat on the right side of the chairman; Nat C. Goodwin, on the chairman's immediate left; John W. Keller, in place of the suddenly called away United States Vice Consul Colonel Richard Westcott; Burr McIntosh, David Belasco, T. Henry French, Charles Klein, Alfred Klein, Herman Klein, Madyen Arluck, J. E. Archibald, Rudolph Aronson, J. H. Barnes, George W. Barnum, Benjamin F. Barker, H. T. Brickwell, Sydney Brough, Rowland Buckstone, Laurence Caird, W. P. Carleton, Newton Crane, E. J. Connelly, John Drew, Ralph Edmundson, W. E. Elliott, John Farlington, W. J. Ferguson, James K. Hackett, Clarence Handyside, Louby Hare, Victor Harris, John Le Hay, Robert Hilliard, G. F. Hinton, E. B. Jack, John E. Kelled, Gustave Kerker, Samuel F. Kingston, C. Kiralfy, Inna Kiralfy, E. Kinsella, A. R. Lawrence, Frank Lawton, Victor Mapes, Ted D. Marks, Marcus R. Mayer, G. R. McCallan, C. M. S. McCallan, George Moore, George Musgrove, Ben Nathan, Henry Norman, Thomas O'Brien, John Peacher, W. S. Penley, Fred W. Peters, W. H. Post, McKee Rankin, Edwin Milton Royle, J. H. Ryke, George A. Schiller, Matt B. Snyder, James E. Sullivan, Walter Thomas, Brenton Thorpe, and Frank Wilstach.

Soon after the Lambs had started grazing, your national anthem was sung by an English guest, and ours was warbled by an American ditto, each being received with the greatest enthusiasm, and anon speech making set in with great unseverity. Chairman Brough led off with true British humor, and was followed by your Ambassador, who, in speaking of his aforesaid godson, De Wolf Hopper, described by Nat Goodwin, who also spoke admirably, as "the dwarf De Wolf" made a capital reply, and the heretofore mentioned American Vice Consul's representative spoke splendidly. It was indeed a merry night, or rather morning, for at about 3.30 A.M.

after the Eccentrics, headed by Hon. Sec. J. A. Harrison, had done bovering around to make your natives comfortable, many of the Lambs began blithely baning in song and so forth at an entertainment stage-managed by our droll comedian, Eccentric John Le Hay. At this entertainment, after our Ben Nathan had immensely tickled the more sportive of the Lambs by his recital of a horse race, which was to be won by the slowest animal, De Wolf Hopper yielded to the general demand that he should give us his celebrated recitation, "Casey at the Bat," and magnificently he gave it. They were at peace, so to speak, when I left them at milk time, and I am happy to say no casualties had been reported to me up to the time of mailing.

The five hundredth performance of The Belle of New York at the Shaftesbury drew a large audience, who found this merry mixture merrier than ever by reason of many a new feature in the shape of song, dance, jest, and so forth. The play seems safe for another five hundredth performance at this theatre, to judge from its reception on Tuesday; and, bear in mind, it is still careered along gaily on tour.

The heretofore mentioned Edgar Atchison Ely made a big success at the Tivoli. I found him a quaint and delightful comedian, vocalist, and quick change artist, and one highly appreciated.

Add Relian's place in the new Autumn drama at Old Drury will, it has just been decided, be taken by Violet Vanburgh, who is Mrs. Arthur Bourchier. Forbes Robertson, and Mrs. Patrick Campbell have just settled to take the Prince of Wales's for a short Autumn season, when Martin Harvey ends his present season there next Sunday. Gray's new play for Mrs. Langtry's use at the Haymarket is at present called The Generators. I have just heard that De Wolf Hopper and company, before finishing the six weeks season they have fixed at the Lyric, will present Wang, as, I believe, you predicted in THE MIRROR when the long comedian departed from your shores.

THE THEATRE IN ITALY.

Two New Plays that Failed Tandem Globetrotters—Minor Notes.

(Special Correspondence of The Mirror.)

ROME, July 10.

We have had two novelties by two notable authors. Neither may be called a success, but as the authors' names rank high in Italy I must give brief sketches of the two comedies. The first is The School for Husbands, by Antonia Traversi. Even for an Italian public there are too many liberties, too many licenses, taken in this play, and they are not all poetical licenses. I really scarcely know how to describe the plot without undue offense. We have before us a husband who gives most extraordinary advice to his wife, taken from a celebrated passage of Dante. We do not quite understand this peculiar "school of the husband." All we see is that a man and woman have married during a passionate fit of love, and have unmarried themselves in an equally passionate fit of hatred. At first they nearly killed each other with kisses, and when kisses tired them they were sorry they might not kill each other with murderous weapons. Antonia Traversi is very realistic in treating this subject, too realistic, indeed, in the opinion of some, too strange for a man, especially for an Italian, to make woman the victim of man. He takes the Italian view of original sin, and makes man tempt woman, instead of Eve tempting Adam, as Moses so ungallantly had it. Thus, in The School for Husbands, Traversi introduces us to the Duke of Nemi, who marries an innocent young girl, and leads her to evil by his immoral teachings and conduct. Such a man should not be called a husband. He is Satan in person. The end may be imagined. Meanwhile the Duke has a lover, an aristocratic countess, a Messalina of modern society, a woman that, like the Roman dames of old, could count her years by the number of lovers she had had. The Duke is a writer of novels, poems and plays which are bought at fabulous prices, and read by every man and woman in high life.

Traversi is thought to have drawn herein the picture of one of the most celebrated authors in Italy, and as well known in America as in Italy. "Matrimony is only the preface of the romance of life!" says the Duke in one of his conjugal lessons. "It is for us to fill up the chapters of the book as we please!"

Nevertheless, admirable though the play may be, it is written with grace and elegance. The actors, also, are made to talk as aristocratic men and women really do talk in Italy. In this respect the play is a masterpiece of wit and truth. It is one of Traversi's most artistic achievements and, in its style, one of the best things we have had for years. True, it is brutal—but is not truth often brutal?

Is it a success? Oh, dear, no! It is not likely to please men with well-balanced minds. Such plays may amuse for a moment, but they never reach immortality. It is the healthy play alone that takes firm hold of the public, not such plays as these, however true they may be to the society in which we are now doomed to live. Once Italian authors sought for ideas in the skies, now they seek for them in the gutter of fashionable vices.

Antonia Traversi, with his talent for play writing, ought to give us something splendid in time. Signora Gramatica, as the heroine, was only possible. I shall "catch it," as naughty children say. If Gramatica sees this, she cannot abide being so much talked of, and like Sarah Bernhardt, she will enter the critics who don't think her perfection. It is even said that she sometimes plays badly purposely. A critic of Milan, indeed, accused her of doing this in The School for Husbands. But she denies this, though she adds that she did so once, to ruin some author's play, though she does not say which play it was, nor what author's ruin she connived at. Such a confession, in any case, cannot be any credit to the otherwise genial actress.

The other play, Punishment, by Capuana, was equally unsuccessful on its first production. Here we have an author for his hero, and a young girl is so much in love with his works that she gives herself unconditionally to him regardless of social laws, etc. Two children are born of this irregular union, two poor children that never knew a parent's love. Ramis, their father, never loved the woman that he ruined, and Leonia, the mother, ashamed at last of her fault, leaves them. The boy, when he grows to manhood, commits suicide by recklessly throwing himself into the enemy's ranks during a battle in Greece, and the girl, a nun, wanders discontented in the solitary house, while her father, now old and repentant, writes his last book, "Supreme Anguish." Irma, who has read all her father's books, wonders which of all the heroines is her mother. The father sends for the mother, and would make amends for the past, but when Irma refuses to acknowledge as mother the woman who brought her into the world and then left her to a miserable childhood and girlhood, the woman sinks abashed before her daughter's ire, and leaves her to enter a convent.

The play was, however, Alexandre Dumas, Jr., alone could have treated such a subject with true dramatic effect.

Puccini has nearly finished his opera, Tosca, for which Giacomini and Puccini have written the libretto.

An athlete and a singer, Signori Fontana and Alfred Marconi, have set out for a tour of the world on a tandem. They take no money with them, but will perform in gymnastics and singing wherever they may stop. "I often wished to undertake such a journey," said Fontana before starting, "but I could not find a singer before me." Before leaving they gave their first representation, Fontana performing wonderful feats of strength and Marconi singing selections from his repertoire. Upon leaving Marconi sang on the tandem, to the delight of all who saw the pair start off.

Italians are astounded and delighted at the wonderfully correct likenesses of Pezzana, Salvini, Vitaliani, and others, which THE MIRROR has reproduced in its columns lately. They are splendid, say all who see them. Salvini and Duse are resting, but most others

are as busy as ever, wandering from place to place.

I had almost forgotten to mention a little play, Doubt, by Marco Praga. The Doubter is a nervous and melancholy man, who doubts whether or not he shall marry. He is in love with a nice girl, but he says, "supposing I tire of her when I have married her? Should I not then be obliged to give the painful, colorless life of a forced union between two indifferent spirits?" And so he gives up all idea of marriage and convinces the girl that she should do the same, devoting her life to teaching. No sooner is this arranged, however, than he repents and, as he really loves her, he writes passionate letters to her, begging her to return to him. But she refuses, and to get quite rid of him, she confesses to a fault that she has never committed. It is this ending which spoils the play. The girl should have thought of a better excuse.

S. P. Q. R.

THE PARIS THEATRES.

A German Company—Rejane Follows Bernhardt—The Prix de Rome.

(Special Correspondence of The Mirror.)

PARIS, July 9.

The past week has witnessed no novelties at the theatres. Our critics, however, have sharpened their pencils in preparation for to-night's double premiere of the Comédie Française, when Jacques Normand's Le Bourgeois de Croire and Emile Veyrin's Fête de l'Épouse will be launched. Further details anon.

The surprise of the week was the announcement that the Gymnase had been leased by Herr Lautenbourg, manager of the Residenz Theatre, Berlin, for a series of performances during the exposition. Verily, the millennium must be nigh at hand. What with the Emperor William visiting French warships and gushing over the French naval cadets, followed by the above chronicled development, heaven knows what token of Franco-German fraternity we will have next. Herr Lautenbourg's company will be composed of Germans. Agnes Sorma, the famous actress, will head it. She is familiar to New Yorkers from her appearances at the Irving Place Theatre. Frau Sorma will be seen in Shakespearean roles as well as in the works of Ibsen, Schiller, Goethe, and Hauptmann.

Another surprise, Rejane, fired apparently by a desire to emulate Sarah Bernhardt, is to essay male roles. Rejane's translation of it is said, in the play in which she will first personate one of the sterner sex.

The prizes in the competition for the Grand Prix de Rome, for musical compositions, have been awarded. By a curious combination of circumstances there were two first prizes this year, one of them left over from last year, when the Academy of Fine Arts considered none of the compositions worthy of the honor, and therefore did not award the prize. The first first prize went to Charles Levadé, a pupil of Massenet and Lenoepveu. The second first prize was won by Edmond Mailherbe, a pupil of Massenet and Fauré, while Leon Moreau, a pupil of Lenoepveu, took the second prize. All the compositions were upon one theme, that of the love of Apollo and Calliope. Of the three prize winners, M. Levadé's work was by far the best, a truly beautiful cantata, to which full justice was done by the singers, Miles, Laforque and Mastro, and M. David. M. Levadé, by the way, took the second grand prize in 1893. He is regarded as one of our most brilliant young composers, and is overwhelmed with offers of collaboration from librettists. He is now at work upon the score of La Rotisserie de la Reine Pedanque, Anatole France and G. Boeuf's musical comedy.

Among the features of Bastille Day in Paris will be the customary free matinees. At the Opéra Joseph and Copella will form the bill. Le Mariage de Figaro will be played at the Comédie Française. A free matinee of La Legion Etrangère also will be given at the Ambigu.

At the immense new Théâtre Columbi, that I described recently, Bolosy Kiralfy is working indefatigably on the details of the two gigantic spectacles that he will present there. He promises that nothing ever seen in the way of spectacle will equal these. The opening attraction will be The Orient, the scenes of which are located in Constantinople, the wilds of Africa, and London in the fifteenth century. It will be a gorgeous succession of pageants, ballets and other elaborate features. In the ballets alone, it is said, six hundred dancers will be employed. Following The Orient will come Constantinople, a production of equally mammoth nature. The expenses of the enterprise are very large, but the exposition crowds will probably make the venture profitable.

Spending of spectacles, the Châtelet reopened last night with La Poudre de Perlinpinpin, which was such a success during the past season.

Mlle. Yahné, the popular actress of the Odéon company, who, by the way, has just been re-engaged for that theatre, has just been hailed to play a milliner who sued for an alleged unpaid bill. The fair defendant, claiming that he was not paid the bill, but had not preserved the receipt. The court, however, believed Mlle. Yahné and dismissed the case, condemning the milliner to pay the costs of the trial.

M. Marchand, manager of the Scala, has also had legal troubles, from which he has emerged victoriously. A woman who occupied a box during a recent performance at the Scala had a valuable watch stolen during a dark shift. She requested M. Marchand to settle for the cost of the watch, but he refused, claiming that he was not responsible. Suit was then brought against Marchand on the ground that as it was only by the aid of the darkness that the thief was able to enter the box unobserved, the management of the theatre was therefore liable for negligence in allowing the lights to be lowered. The court held otherwise, however, and dismissed the case, holding that there was no negligence in the lowering of the lights, which was a necessary part of the stage management.

The Opéra Comique will close its season on Thursday. La Roi la Lit and Galathée will be the final bill. The Olympia closes on Monday.

Two new plays have been accepted at the Comédie Française. They are the Vicomte de Borelli's La Sulamite and Paul Hervieu's L'Ennemi. M. Worms is the latest sociétaire to resign from the Française. He will leave at the end of this year. Ernest Alter, formerly conductor at the Opéra, and who resigned in 1887, is dead.

The directors of the Comédie Française have refused the bust of Sarcos that was offered them by the critic's widow. This raised a small rumour, really unwarranted, for the directors could not have done otherwise. Only actors and authors who have played or whose works have been acted there are allowed representation in the museum of the Française.

T. S. R.

THE STAGE IN AUSTRALIA.

A Stranger in New York Scores—Other News of Antipodean Theatricals.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., June 21.

Hovt and McKee's American company, headed by Harry Conner, have opened their Australian tour auspiciously at Her Majesty's Theatre with A Stranger in New York. Harry Conner was warmly welcomed on his reappearance here, and the comedy was much appreciated by a large house.

The pretty Palace Theatre was crowded, and hundreds were turned away on Saturday when McAdoo's company opened their Sydney season. The Cake Walkers, who are quite a novelty on this side, were much appreciated.

The Belle of New York company have left for Brisbane, New Castle, and a provincial tour. Louise Hopper has been on the sick list, but is now better. J. E. Roine was also ill, having just left for Melbourne.

James McMahon returned by the last mail steamer from Frisco, bringing with him, among other novelties, Edison's most improved phonograph, which he is now showing at Rickard's Tivoli. The Valdares, now at the Tivoli, are the best trick cyclists who have ever shown here. Next Saturday Cinquavalli opens at the Tivoli.

M. R. Curtis and his Octoroon company are due on June 28, and will open at the Criterion.

Lydia Thompson, who recently received such a successful benefit in London, is a sister to Clara Thompson (Mrs. Henry Tracy), of Williamson and Musgrove's Comic Opera company.

E. NEWTON DAILY.

SYDNEY, June 21.

George Rignold produced an effective version of The Three Musketeers at the Sydney Criterion, but intense competition affected the attendance. He has now staged The Fish and the Devil, an adaptation of Sardou's La Patrie.

Sydney, with a population of less than 400,000, has the following playhouses open: The Royal, Her Majesty's, the Criterion, the Lyceum, the Opera House, and the Standard, with an average nightly attendance of 6,000. In addition there are two variety theatres, the Tivoli and Palace, which average 1,800 nightly.

The King's Musketeers, with Henrietta Watson as Miladi, has scored a success in Melbourne.

The Broughs are doing splendid business at the Sydney Royal, their latest production being Trelawny of the Wells. It will be followed by The Gay Lord Quex. Bland Holt is still collecting money at the Melbourne Royal, the success of which London Lives hindering the production of which Mr. Holt holds the Australian rights.

Charles Holloway has secured a place in the front rank of Australian managers by his season at the Sydney Lyceum. A Soldier and a Man is in its fifth week. At the Sydney Opera House Dr. Hill has been succeeded by The Guyver, Williamson and Musgrove's Royal Comic Opera company has opened with The Geisha at the Adelaide Royal. Pollard's Opera company have opened with La Poupée at Auckland, N. Z.

The forty theatres company is to be reorganized by Mr. Williamson, and will probably go on tour. The enlargement of the Sydney Tivoli will be commenced as soon as Harry Rickards can secure the use of a suitable theatre for a few months. Paul Cinquavalli has proved an immense attraction at the Melbourne Opera House, where Peggy Pryde is playing a far-well engagement. Amy Courtney has been very ill and compelled to relinquish all her engagements. On her recovery she will proceed with her brother William to London.

A strong feature in the Sydney Tivoli programme is Richard B. Benjamin, the English stage star. He is playing at Perth, W. A., a few nights, preparatory to returning to London.

JOHN PLEMMER.

AMUSEMENTS IN JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, July 3.

The Theatre Royal was packed on June 22. It really reminded one of gay New York to see the splendid audience. It was a peculiar mixture of a programme. Captain Hill, Lieutenant Syre, Lieutenant Sangumite, Sergeant-Major Clark, L. Gunter, R. Marley, T. Donaldson, G. Gauntlett, and others boxed three rounds each. Lieutenant Hingley gave recitations from Kipling. R. J. Macpherson sang two songs. The Guild Gymnasium gave an exhibition. Doctor Whitney, of Washington, D. C., also did acrobatic work. There was also conjuring by Arabesque, a flute solo by Band-Master Gutteridge, late of Dan Godfrey's Band, and feats of strength by Montgomery Irving.

On June 26 a most pleasing concert took place at Clodelly, in aid of the Military Nursing Fund. There were fully a thousand people present.

Morton Tavares appeared again at the Theatre Royal in Richelieu on July 3 to rather poor business.

Lady Audley's Secret was the attraction at Montego Bay July 6. The house was well filled, and, on the whole, the performance was a success. The cast was as follows: Sir Michael Andley, S. Alexander, Lady Audley, E. E. Brown, George Talboys, A. G. Murray, Luke Marks, G. Rust, Lady Audley, Lilias Gilling, Alicia Audley, Mrs. E. E. Brown, Phoebe Marks, Ella Henry.

MONTGOMERY IRVING.

WATSON'S OPERA HOUSE.

W. B. Watson, lessee and manager of Watson's Opera House (formerly Music Hall), Lynn, Mass., has completed the alterations to the theatre and will have a preliminary opening Sept. 2 with Guy Brothers' Minstrels, opening his regular three-night stand season Sept. 4. He has numerous applications for this date, but has not fully decided which to select. The house will cater to ladies and children. Resident Manager Charles C. Stamm will have a force of thirty-five employees, and the theatre will be conducted on metropolitan principles. Stewart Brian will furnish the orchestra and A. L. Vialle, of the Grand Opera House, Washington, will manage the stage. The prevailing colors in the decorations are white and gold. Over five hundred incandescent burners will light the theatre.

A HIGH-TONED BURGLAR.

A High-Toned Burglar is the title of a rollicking farce in which Dolan and Lenhart and George Fuller Golden, the well-known monologist, will be the starring features. They will be surrounded by a company of recognized fun makers. All new ideas will pervade the attraction, which will be filled to overflowing with gaieties. Hollis E. Cooley will pilot the combination. Some of the people already engaged include Stine and Evans, and Frank H. White.

BUNNELL'S NEW THEATRE.

G. B. Bunnell, having secured the New Haven Opera House, is actively planning its improvement. The house will be remodelled, newly seated and decorated, all the latest improvements will be made to it, and the new management intends that it shall be "the model popular-priced house of America." Mr. Bunnell having also secured an extra long lease of the Hyperion, that is also to be greatly improved for the season of 1900. Both houses will book in connection with Hartford and Bridgeport.

MATTERS OF FACT.

A comedy sketch, two characters, for use in Canderville, can be secured of Olive Harper, 258 West Twenty-second Street.

The members of Al G. Field's Minstrels are called to assemble at the Southern Theatre, Cincinnati, Ohio, on July 31. The season will open Aug. 10.

At Liberton, Ga., carnival week, Aug. 21-25, brings much money into that town. Manager H. Throver wants a good repertoire organization for these dates.

W. H. Fullwood, who has successfully directed the fortunes of the Wilbur Kirwin Opera company for three seasons, is open to offers.

Jessie Stanley, dancing soubrette and ingenue, who has not yet closed for next season, may be addressed at Pawtucket, R. I.

Annie Leslie Williams, after an absence of three years, is back again in the city. She would accept engagement for characters.

The season at the Empire, Atlantic City, N. J., will commence about Oct. 1, and but two attractions a week will be played thereafter. The Empire is a good-sized theatre, with spacious dressing rooms and a seating capacity of 1,400. Its appointments are modern and its manager, Harry Kuchele, leaves nothing undone to bring out the theatrical element.

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Full-page, \$280. For three months, \$840. For six months, \$1,680. For one year, \$3,360. For two years, \$6,720. For three years, \$10,080. For four years, \$13,440. For five years, \$16,800. For six years, \$20,160. For seven years, \$23,520. For eight years, \$26,880. For nine years, \$30,240. For ten years, \$33,600. For eleven years, \$36,960. For twelve years, \$40,320. For thirteen years, \$43,680. For fourteen years, \$47,040. For fifteen years, \$50,400. For sixteen years, \$53,760. For seventeen years, \$57,120. For eighteen years, \$60,480. For nineteen years, \$63,840. For twenty years, \$67,200. For twenty-one years, \$70,560. For twenty-two years, \$73,920. For twenty-three years, \$77,280. For twenty-four years, \$80,640. For twenty-five years, \$84,000. For twenty-six years, \$87,360. For twenty-seven years, \$90,720. For twenty-eight years, \$94,080. For twenty-nine years, \$97,440. For thirty years, \$100,800. For thirty-one years, \$104,160. For thirty-two years, \$107,520. For thirty-three years, \$110,880. For thirty-four years, \$114,240. For thirty-five years, \$117,600. For thirty-six years, \$120,960. For thirty-seven years, \$124,320. For thirty-eight years, \$127,680. For thirty-nine years, \$131,040. For forty years, \$134,400. For forty-one years, \$137,760. For forty-two years, \$141,120. For forty-three years, \$144,480. For forty-four years, \$147,840. For forty-five years, \$151,200. For forty-six years, \$154,560. For forty-seven years, \$157,920. For forty-eight years, \$161,280. For forty-nine years, \$164,640. For fifty years, \$168,000. For fifty-one years, \$171,360. For fifty-two years, \$174,720. For fifty-three years, \$178,080. For fifty-four years, \$181,440. For fifty-five years, \$184,800. For fifty-six years, \$188,160. For fifty-seven years, \$191,520. For fifty-eight years, \$194,880. For fifty-nine years, \$198,240. For sixty years, \$201,600. For sixty-one years, \$204,960. For sixty-two years, \$208,320. For sixty-three years, \$211,680. For sixty-four years, \$215,040. For sixty-five years, \$218,400. For sixty-six years, \$221,760. For sixty-seven years, \$225,120. For sixty-eight years, \$228,480. For sixty-nine years, \$231,840. For seventy years, \$235,200. For seventy-one years, \$238,560. For seventy-two years, \$241,920. For seventy-three years, \$245,280. For seventy-four years, \$248,640. For seventy-five years, \$252,000. For seventy-six years, \$255,360. For seventy-seven years, \$258,720. For seventy-eight years, \$262,080. For seventy-nine years, \$265,440. For eighty years, \$268,800. For eighty-one years, \$272,160. For eighty-two years, \$275,520. For eighty-three years, \$278,880. For eighty-four years, \$282,240. For eighty-five years, \$285,600. For eighty-six years, \$288,960. For eighty-seven years, \$292,320. For eighty-eight years, \$295,680. For eighty-nine years, \$299,040. For ninety years, \$302,400. For ninety-one years, \$305,760. For ninety-two years, \$309,120. For ninety-three years, \$312,480. For ninety-four years, \$315,840. For ninety-five years, \$319,200. For ninety-six years, \$322,560. For ninety-seven years, \$325,920. For ninety-eight years, \$329,280. For ninety-nine years, \$332,640. For one hundred years, \$336,000.

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A STAGE CAREER FOR WOMAN.

THERE was nothing more significant in the recent world's congress of women in London than the participation of actresses in that congress, and there is nothing more suggestive of woman's advancement than the proof thereof that is seen on the stage.

The modern drama, of course, illustrates woman's place in modern life; but the actress herself, who assists in interpreting the drama, describes the very summit of woman's accomplishment in human activity. There are nowadays women who are physicians, women who are lawyers, women who are preachers. Woman has invaded the professions in earnest. But in no profession but that of the theatre does she stand on an equal plane with man, enjoying equal privileges, and reaping equal rewards. In the theatre, in fact, to-day, woman is superior to man. There are more great women on the stage than great men, and in the walks below greatness it is not difficult to pick out a larger number of notable women than of notable men. The masculine ego may assume that this is an accident of the moment, but one that scans the history of the stage will find that ever since woman has assumed her place upon it she has at least held her own artistically and in recognition and reward. And there are psychological and physiological reasons why this is so.

At the woman's congress a notable address was made by an actress who declared that she knew of no career open to women that presented so broad a field for the exercise of cultivated power in almost every direction as that of the stage. But her statement was based on the theory that woman should enter this field with all the earnestness that makes for success in any other dignified calling. The phrase "cultivated power" embodies the kernel of her meaning. Too many women adopt the stage as a show place for mere beauty and finery. Feminine competition on the stage is sharp and incessant, as is the competition of men, but while the woman who relies upon beauty and fine talent for success may attract attention for a time, it is the woman who works and who constantly enlarges her vision and increases her artistic values that rises from station to station until legitimate prominence—or, in the case of genius, fame—is her reward.

There are certain qualifications and characteristics that are essential to success on the stage, and the more essential of these were pointed out by the actress who addressed the women's congress. They are mental and physical soundness, good health, a good memory, an even temper, and, perhaps, above all, the capacity for the hardest kind of work. The stage genius that has enjoyed exemption from hard work has been so exceptional a creature that his or her experience has served only to point the necessity for persistent study and application. The story of stage genius has too often been a story of early and long-continued hardship before recognition—sometimes of a labor so long neces-

sary that health has succumbed and middle age, with the blights that accompany it in such circumstances, finds the ambitious with little faculty for enjoying the success that is won at last. If the story of genius presents such facts, what hope is there for the vain, the idle and the mediocre who think the theatre an arena in which it is easy to achieve? It may be accepted that legitimate success on the stage can only be won after all the preliminary pains that lead to success elsewhere; yet as a field for the woman who is fitted by nature and who supplements nature's gifts by necessary cultivation, it has no equal in all the domain of endeavor.

ROBERT G. INGERSOLL.

HERE words are impotent to reflect the profound sorrow that every person who knew him suffers in the death of ROBERT G. INGERSOLL. The event strikes as a personal bereavement thousands that had been moved by the magic of his personality. Other thousands that had enjoyed his matchless friendship mourn him as sincerely as though connected by the tie of blood. The newspapers of this country spread upon their pages tributes to his numberless admirable qualities. But the loss in his death was universal, and the lovers of intellectual freedom and the gospel of fraternity in other lands will mark their appreciation of this man now and in time to come as sincerely as though he were of their own speech and kin, because above all else he was the prophet of the brotherhood of man.

Aside from personal feeling THE MIRROR wishes to pay its poor tribute to the dead because INGERSOLL, of all friends of the theatre, was one of the truest and the best. Those who read in this journal this week the living words of love for the stage and its people that he pronounced will newly find in them both pride and inspiration. He knew the theatre's greatest work and described its highest mission.

It is useless to dwell upon the characteristics of this great man, as they were known of those that knew him, and as they were disclosed in his minutest acts. Of him it may be said that in the most insignificant details of daily life he disclosed the magnificent breadth of his character. He was the friend of everything that related to human progress; the advocate of everything that could beautify life; in his own daily existence the minister of happiness to every creature that sought his counsel or his aid. The spirit of brotherhood walked with him constantly. His charity, like a perennial spring, flowed steadily with a crystal beauty. Generous, loyal, truthful, valiant, his life was best described by his own immortal phrase: "The hands that help are holier than the lips that pray." He should have died hereafter.

MANY of the sensations in the daily newspapers relate to the misdoings of clergymen, so many of whom preach steadily about the alleged wickedness of the theatrical profession; but the most amazing case of clerical error yet chronicled is that of the Presbyterian divine who for years had been a respected member of the community at West Kortright, N. Y. This clergyman for some time had been getting grain chaff from one of the deacons of his church to use as bedding for his horse. The deacon, having full faith in his minister, had permitted the latter to help himself to the chaff without scrutiny; but the deacon had noticed a rapid depletion of his oat bin since the first visit of the preacher, and when the preacher happened along after chaff the other day the deacon and his hired man watched him through knot holes. It is shocking to state that the preacher, thinking he was safe from observation, filled his bags with oats instead of with chaff, and thus was caught at a theft he had practiced for some time. The preacher begged for mercy, alleging that the devil had tempted him; which was one way of explaining that he was a natural thief. The preacher might have devised a more acceptable defense by pleading that his horse was in need of oats, but, of course, a preacher has no greater right to keep a horse that he cannot feed honestly than another person has. Of course this preacher has lost his charge and his reputation, but there is no note that he is to be prosecuted for larceny, as he quite certainly ought to be.

A CORRESPONDENT writing from Cairo, Egypt, describes a performance there in Arabic of Romeo and Juliet. A cable from London the other day noted that a copy of the first folio of SHAKESPEARE had just been sold in that city for \$8,500. Widely different tokens of the always increasing and universally shown appreciation of the theatre's greatest and immortal figure.

PERSONAL.



DE ANGELIS.—Jefferson De Angelis in The Jolly Musketeer is the new attraction at the Manhattan Beach Theatre.

MARTINETTI.—Ignacio Martinetti has gone to San Francisco to attend the midsummer "high jinks" of the Bohemian Club.

USNER.—Dorothy Usner has contributed to the Peoria Journal an interesting account of her visit to London with Why Smith Left Home. Peoria is Miss Usner's home town, and her glimpse of London has convinced her quite that there is no place like home.

WYNDHAM.—Charles Wyndham revived Rosemary last Friday for his farewell appearance at the London Criterion, where he had played for twenty-three years.

MONKHOUSE.—Harry Monkhouse, seen here in The Gaiety Girl, is to star in England in Larks in London.

GOODWIN.—N. C. Goodwin's season at the Duke of York's Theatre, London, closed temporarily on Saturday. It will be resumed on Sept. 2, to continue till Oct. 14.

EDOUIN.—Willie Edouin will appear in Floradora, the new musical comedy by Owen Hall and Leslie Stuart, to be produced at the Lyric Theatre, London, on Oct. 25.

STEVENSON.—Edward Irenaeus Stevenson is to lecture in London on "The Relation of Music to the Dramatic in History, Fiction and the Literary Theatre."

MAYER.—Marcus R. Mayer is enjoying his vacation at his Summer home, Soundess House, four miles from historic Henley, England.

MCCORMICK.—Andrew H. McCormick has returned from a two weeks' vacation at Lake Champlain.

MILLARD.—Laura Millard, prima donna of the Castle Square Opera company, who has made a conspicuous success during the past season, will sail for Europe Aug. 5, for a well earned rest.

EARL.—Harry Earl, the popular young Chicagoan, who was the vaudeville correspondent of THE MIRROR in that city for several years, will go on the road the coming season with Lewis Morrison's Faust.

FERGUSON.—W. J. Ferguson arrived yesterday from Europe. Before leaving London he was engaged for the leading comedy part in The Girl from Maxim's, opening Sept. 2 at the Criterion Theatre here.

HEDMONT.—E. C. Hedmont, who sang here with the Castle Square company last season, has been engaged as leading tenor of the Moody-Manners Opera company, of England.

ZOELLNER.—Heinrich Zoellner's opera, The Sunken Bell, based upon Hauptmann's play of that name, will be produced here next season, according to report.

WARDE.—Frederick Warde will revive next season Henry Guy Carleton's powerful play, The Lion's Mouth. Charles D. Herman will be seen in his original role, Friar Angelo.

SWEATNAM.—Willis P. Sweatnam is resting at his home, "Lodge Bohemia," on Lake Teedyuskung, Pike County, Pa. He has signed for the coming season with Blaney and Vance for A Female Drummer.

GOULD.—Mr. and Mrs. Howard Gould (Katherine Clemmons) entertained Emperor William of Germany on their yacht Niagara, off Molde, Norway, last Wednesday.

LONERGAN.—Lester Lonergan, who scored an individual success at his London appearance with Nance O'Neil, has visited Ireland and is now on his return trip to New York.

BATES.—Marie Bates has been enjoying a sea voyage to Texas and a few weeks at Lampasas Springs and Austin. She will return to New York in a few days to begin rehearsals for her original role in Zaza.

ENGLANDER.—Ludwig Englander will sail for Europe to-morrow (Wednesday). It is expected that some of his musical works will be presented on the other side before long, and he may arrange to collaborate in a new opera with Antony Mars.

GREENE.—Harry Plunkett Greene and Gwendoline, daughter of Sir Hubert Parry, director of the Royal College of Music, were married on July 20 in London. Mrs. Mary Anderson de Navarro and Madame Valerie White were among the guests.

IRVING.—Sir Henry Irving received the honorary degree of Doctor of Laws from the University of Glasgow, Scotland, last Thursday.

SHEA.—Thomas E. Shea and his manager, S. W. Combs, have returned from abroad, where they purchased the rights to several

melodramatic successes that will be presented here next season. Mr. Shea's tour will open Sept. 1. He will appear in New York during the season in a new play.

ARBuckle.—Macy Arbuckle, who has made a London hit as Smith in Why Smith Left Home, was successful also as Nathan in The Jewess, upon the occasion of Nance O'Neil's London debut.

YOUNG.—James Young, who is to star next season in Lord Byron, is paying a visit to his relatives in Baltimore.

LOSEE.—Mr. and Mrs. Frank Losee are the guests of Jacob Litt at his Summer home in the Catskills. They will remain until early in August, when Mr. Losee will return to New York for rehearsals.

MARLIN.—Jane Marlin, correspondent of THE MIRROR at New Haven, has a story in the June issue of the Owl, and an article on Ella Wheeler Wilcox in the July Penny Magazine.

BYRON.—Mr. and Mrs. Oliver Bond Byron are again at their Summer home, "Castle Byron," at North Long Branch, N. J.

BENNETT.—Richard Bennett underwent at the New York Hospital last week a surgical operation, made necessary by injuries received long ago when he was playing in The White Heather at the Academy of Music.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

MARY GRAY, Albany: Address Samuel French, 24 West Twenty-second Street, New York city.

STOCKHOLDER, Cleveland: 1. Joseph Jefferson has recovered his health. 2. We believe not.

A. D. E., Louisville: Willard Lee is spending the Summer at Atlantic City, N. J.

PROFESSIONAL, St. Louis: The Summer home of James A. Herne is at the eastern end of Long Island, N. Y.

O. W. M., Rochester: The New York Clipper Annual for 1892 contained a history of the old Park Theatre, in this city.

A. L. M., Asbury Park, N. J.: Address Henry V. Donnelly, in care of the Murray Hill Theatre, New York city.

C. B. T., Nashville, Tenn.: 1. The persons mentioned may be addressed in care of THE MIRROR. 2. The "Mirror Date Book" will be sent to any address on receipt of price, 25 cents.

GREENE SOREL, Boston: Address D. Godino, 100½ West Twenty-sixth Street; Humbert Sinatra, 103 Fourth Avenue, or J. Azzimonti, Union Square, East, New York city.

G. K., Baltimore: Miriam Nesbitt played Monica in The Tree of Knowledge with James K. Hackett, during his engagement in Baltimore last Winter. Mary Mannering appeared last season with the Lyceum Theatre Stock company.

ALPHA: "When did Dion Boucicault drop the r in his name?" The last time in which his name appeared spelled Boucicault was in the cast of Green Bushes, presented at Laura Keane's New Theatre, this city, Dec. 30, 1859.

C. F. J., New York: 1. Supernumeraries for some local productions are supplied by the dramatic schools. 2. Sir Henry Irving probably will use nearly two hundred supernumeraries in Robespierre.

HAGGARD, La Crosse, Wis.: No. Laura Clement, as THE MIRROR has said, played Ayesha in William Gillette's version of She. The late Marie Rene played the same role in the Webster-Brady version, which was seen in this city at the People's Theatre.

S. R. B., Morgantown, W. Va.: The success of a play written for Ella Ewing, the Missouri girl, would depend manifestly upon the play itself and Miss Ewing's dramatic ability. A farce-comedy, with clever artists and Miss Ewing as chief attraction, should have fair claim to patronage subject to the foregoing considerations.

DRAMATIST, Northampton, Mass.: "Has Hardy's Far from the Madding Crowd ever been dramatized?" Yes. A dramatization of the book, described as a pastoral drama in three acts by Thomas Hardy and J. Comyns Carr, was first produced at the Prince of Wales Theatre, Liverpool, England, Feb. 27, 1882. A version of the story by A. W. Pinero, entitled The Squire, had previously been presented at the St. James' Theatre, London, Dec. 29, 1881. A. R. Cazaureau made a dramatization of the book, which was produced at the Union Square Theatre, this city, April 17, 1882.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from June 22 to 29, 1899.

THE GUNNER'S MATE. By Hugh J. Gallagher and William J. McKiernan.

HERE'S YOUR HAT. By Harry Dryden.

THE LORD OF COOLEVYN. By William Joseph Greene.

MLLE. PERL. By Louise Flebbe.

PAROLED ON HONOR. By Mrs. Marjorie Paul.

PLUS QUE REINE. By Emile Bergerat.

ST. VALENTINE'S DAY. By Alice Boynton Walker and William Cornelius Hall.

SCENES IN CHINATOWN. By Charles and Lulu Oro.

VENETIAN POPPIES. By William Budd Hardin.

THE GOVERNOR'S DILEMMA. By Robert C. V. Meyers.

THE HYPNOTIST. By Beatrice Lieb.

THE KING OF CHINATOWN. By E. H. Gurney.

LORETTA. By Charles Denegre.

PONTIA, THE DAUGHTER OF PILATE. By the Very Rev. F. Felix.

A ROSALIND OF YESTER-YEARS.

To an old, old actress at the Forrest Home.
Beneath the stately linden's shade
She muses on the days that were;
When long-forgotten critics paid
Their gracious compliments to her.

The rustling leaves above her head
Like phantom hands their plaudits raise;
While lips of her beloved dead
Seem still to whisper words of praise.

The minstrel Memory draws near,
With harp attuned to sweetest strain,
And softly to her wistful ear
He sings the song of youth again.
Her player comrades, one by one,
In shadowy forms before her rise—
Till, as the minstrel's song is done,
They fade in distant twilight skies.

So, 'neath the stately linden trees,
She dreams away life's closing hours,
Her cheek caressed by gentle breeze,
Her throne bedecked with fairest flowers.
Old courtier Time lays on her brow
His crown of white, gemmed rich with tears,
And Rosalind is empress now
Of all her golden yester-years.

RANDOLPH HARTLEY.

THE USHER.



The stage had no sincerer or more loyal friend than Colonel Ingersoll. He loved it with all the fervor of his great nature, and his eloquence was frequently employed in tributes to it.

Shakespeare was Robert Ingersoll's bible. Who has not been moved by that superb description which formed the peroration of his wonderful lecture on the first of dramatists? Only a few months ago he expressed his sympathy for and love of the players in a feeling and poetic address, "The Children of the Stage," spoken at an Actors' Fund benefit.

There was that of freedom and brilliance and power in the possibilities of the theatre which accorded with his liberal ideas and awakened a quick response from his brain and heart. Dramatic genius to his mind was one of the highest forms of genius. It revealed imagination in its richest and most compelling guise, and imagination he ranked as the greatest of intellectual qualities.

The death of Ingersoll has robbed the stage of one of its most potent friends and champions.

The loss to the world of thought is irreparable, and the extent of that loss has been widely expressed. But the loss of Colonel Ingersoll to the circle of friends who enjoyed the help and strength and geniality of his presence cannot be expressed.

He was one of the few great men whose personality never disappointed. He was as big in his personal sympathies as he was in the domain of public life. There was nothing that was small in his nature. His heart beat for all mankind.

I vividly remember evenings spent during the past dozen years at his fireside, when he was surrounded by the members of his family, and it always seemed then that there was a group which had found the secret of happiness. In those little gatherings his genius flashed most dazzlingly—poetic thought, delicious epigram and irresistible humor marking his conversation. His influence was a tonic: things petty, corrupt or false in life shrank from view, banished by the glorious sunlight of his presence. And when the visitor departed the Colonel's cheery "Good luck!" invariably called after him, carried the force of a tangible blessing.

There is no tongue or pen that can adequately eulogize this illustrious man and great standard bearer of free thought. That is, there is no other Robert Ingersoll. But those that knew and loved him feel to the full in this bereavement all that cannot be spoken or written.

The failure of the Théâtre de l'Œuvre, in Paris, after several years of struggle against the inevitable, emphasizes anew the fact that no theatre in any country can prosper exclusively on the plays of Ibsen, Maeterlinck, and their disciples and imitators.

Lugne-Poë, who has managed the Théâtre de l'Œuvre and devoted himself to its peculiar policy with great enthusiasm, frankly admits that it failed to win pecuniary support and that he had become involved in debt. The same fate has followed all such ventures.

Except to the few devotees of the cults of naked realism and long-haired symbolism these peculiarly contemporary dramatic manifestations have never proved palatable. True, in Germany and the Scandinavian countries Ibsen is acted with considerable popular success; but it must be remembered that his works are used only occasionally and that they are no more prominently or frequently used than those of other dramatists of to-day.

A rumor came from Paris not long ago that Edmond Rostand had been heard to express dissatisfaction with the amount of royalties received from Richard Mansfield's performances of *Cyrano de Bergerac* in this country last season.

The story was that Rostand saw an American paper's statement that a large sum had gone over to him, and he declared that the returns did not average more than \$150 a week.

The fact is that Rostand received more than \$15,000 from Mansfield for the use of a play that anybody could use for nothing and that many did use on those terms. The suit brought in Chicago to establish the remarkable claims of the author of *The Merchant Prince of Cornville* caused the temporary withholding of further payments to Rostand by Mansfield as a matter of self-protection; otherwise the aggregate of the payments would have reached a far larger sum than that mentioned.

In all probability the story of Rostand's dissatisfaction was unfounded, and most prob-

ably he never made the assertion attributed to him.

Among the new plays that will be brought over to us from abroad next season are included several prurient pieces that are likely to transcend the worst of the abominations that disgraced the New York stage last winter.

Those managers whose business may fairly be called theatrical importing have noses curiously adapted to scenting out filth, and their past successes in this delectable line have spurred them to prodigies of industry in picking over the foreign dramatic muck-heaps.

Of course this traffic will go on and the stage will continue to be degraded as long as the mob craves vulgarity and indecency on the boards. Unquestionably in course of time this base appetite will be sated by the monstrosities on which it feeds, in which case good taste and intelligence will again control in all departments of the theatre.

Meanwhile the men who, in the guise of theatrical managers, defile the stage and seek profit by thus catering to the vile instincts of a section of the public, can find what satisfaction they like in the reflection that they occupy a position in the community neither higher nor lower than that of brothel keepers and sellers of pornographic books.

MARGARET MAY.

Margaret May made her professional debut in the original road company presenting The County Fair, playing the part of Taggs for one hundred consecutive weeks, including the two Summer runs at Hooley's Theatre, Chicago. Afterward she joined the Hoyt forces. In Siberia she opened the season in the comedy part, Vera, and during the latter half of the engagement was seen in the emotional role, Marie. She was starred in Harry St. Maur's version of *Divorçons*, called *A Divorce Cure*. In vaudeville Miss May was featured in the sketch *A Matrimonial Blizzard*. She has had much experience in stock work, playing leading comedy parts in the Havlin, Elitch's Garden, Courtleigh, and Greenwall companies. Among some of the many roles in which she has appeared may be mentioned Ann Rathven in *The Gilded Fool*, Arice in *The Late Mr. Costello*, Lavender in *Sweet Lavender*, the Kid in *Mr. Barnes of New York*, Cinders in *The Lost Paradise*, Raith in *Pique*, Etna in *The Great Unknown*, and Cleopatra in *Turned Up*. Miss May just closed her season with Jacob Litt's production of *Sporting Life*, in which she played the comedy part. She has not yet perfected her plans for next season.

A GOLDEN WEDDING.

THE MIRROR acknowledges the receipt of an invitation to the golden wedding reception of Colonel and Mrs. William F. Woolwine, which occurred at Lebanon, O., yesterday. Mr. and Mrs. Woolwine are the parents of Mrs. Milton Nobles and Laura Bellini. Miss Bellini has been in Lebanon some weeks. Mr. and Mrs. Nobles arrived there on Sunday. The two children of the latter are also there, spending the Summer with their grandparents. The elder surviving children, two sons, with their families, were also to be present. Mrs. Nobles and Miss Bellini are the only members of the family who have ever been in any way connected with the profession. The family is among the oldest and best known in Warren County, O. The Lebanon homestead, which has been the birthplace of four generations, immediately adjoins the famous homestead of the brilliant Tom Corwin. The grounds, three acres in the heart of the village, were illuminated. There was a band and orchestra from Cincinnati, and, following the family reunion, a public reception from 7 to 10 p.m. was held. Mr. and Mrs. Nobles will remain one or two weeks in Lebanon. Their children and Miss Bellini will remain until September.

JESSIE MACKAYE'S LONDON SUCCESS.

One of the most emphatic hits in De Wolf Hopper's production of *El Capitán* at the Lyric Theatre, London, has been won by Jessie Mackaye, who is playing Estrella, the soubrette part. All the London critics liked Miss Mackaye mightily and had much to say of her dainty ways and personal charm, even pronouncing her work the most attractive feature of the performance. She already has received several offers from English managers. Miss Mackaye's success in comic opera was instantaneous. She was almost unknown when she appeared with Mr. Hopper in *The Charlatan* at the Fifth Avenue Theatre last Spring, but her intelligence, refinement and charm made her a favorite at once. Previous to this engagement Miss Mackaye played Micah Dow, a boy's part, with Maude Adams in *The Little Minister*. This is her third season on the stage. She is a graduate of the American Academy of the Dramatic Arts.

A NEW THEATRE NAMED.

One hundred and eighty names were suggested by citizens of Allentown, Pa., for the new theatre in that city. A committee of five newspaper men preferred "The Lyric Theatre," and the gentleman who suggested the name will occupy a box on the opening night, which will occur in October.

ENGAGEMENTS.

James R. Smith, for the part of Mr. Smooth in *A Female Drummer*.
Lee Harrison, Peter Curley, and Jeannette Bageard, with the Rogers Brothers.

Nellie Howard, with the Lyman Twin Brothers, for *A Merry Chase*.

Frederick H. Wilson, for the title-role in Uncle Josh Sprueby, opening Aug. 5.

Alma Earle, for *Dens and Palaces*.

Ernest Nathan, with Alfred J. Busby, for Mr. Plaster of Paris, as musical director.

Fannie Granger and Edna Glassford, with Belle Archer, for *A Contented Woman*.

Jennie Hawley, re-engaged with Alice Neilson.

Bruce Rinaldo, with The Mitchells, opening on Aug. 19, at Jefferson, Ia.

John Fitzsimons, to play Agnello in *Gismonda* with Blanche Walsh and Melbourne MacDowell.

Alfred Klein, for *That Girl from Maxim's*.

CLARA MORRIS TO THE A. C. A.

The Reverend Walter E. Bentley, secretary of the Actors' Church Alliance, received last week a letter from Clara Morris, in which the famous actress sets forth her good opinion of the work undertaken by the organization in no half-hearted fashion.

After expressing her regret at her inability to attend the first social meeting, held last Wednesday evening, Miss Morris says:

I welcome any movement that is likely to bring about a better understanding between Church and stage. For hundreds of years they have stood well apart and studied each other's faults, learning them off by heart. Now let us change all that. We, the wearers of the cloth, let us draw near and take an inventory of one another's good qualities. There is nearly always a kindly feeling between people who have worked together. Then let Church and stage together take up the task of stopping Sunday performances! It will not be an easy thing to do, but being done, if they are not well advanced toward good-fellowship then let each party assume the Napoleonic attitude and glower ever after.

Let the Church but convince the stage of the fatherhood of God and the stage will do much to convince the Church of the brotherhood of man.

And if this Alliance is to stand firm we want the support of the women of the Church. Guarded and protected, living in the secluded, sheltered corners of the world, a little courtesy from them toward the women living in the stony places—swept by the winds of publicity—will be a gracious and influential thing.

And now, good-night! Some of you are my friends; some I have sat under; but to all I send greeting and God-speed in your undertaking.

THE TRIUMVIRATE IN THE WINTER'S TALE.

Wagenhals and Kemper's combination, Louis James, Kathryn Kidder, and Charles B. Hanford, will play an engagement in this city, in October, presenting a repertoire of Shakespearean and classic plays. The feature will be an elaborate revival of *The Winter's Tale*, in which Mr. James will be seen as Antiochus, Mr. Hanford as Leontes, and Miss Kidder as Hermione and Perdita, the characters in which Mary Anderson made her farewell appearances in this country. The production will be most sumptuous from a scenic standpoint, and will approach in massiveness and detail the productions of Sir Henry Irving. During the engagement here the triumvirate will also present *The School for Scandal*, which proved such a brilliant success last season.

FANNY HUNT CONVALESCENT.

Fanny Hunt has nearly recovered from the effects of the accident which befell her last February, since when she has been unable to be out of her home at Asbury Park, N. J. She writes that the rector of the local church afforded her every assistance and care during her long illness, and that she hopes soon to be able to return to the field of dramatic instruction, in which she was so successful for twelve years in this city, when her pupils' performances at Chickering Hall attracted much attention.

OPERA AT MIDLAND BEACH.

The Highwayman, under the management of Steve T. King, has been the attraction at the Casino at Midland Beach, S. I., for the past three weeks. An excellent rendition of the opera was given, hits being scored by Maude Williams as Constance, Lillian Green as Lady Pamela, and George O'Donnell as Foxy Quiller. Among the others in the cast were Arthur K. Deagon, John Mayon, George Tallman, William Corliss, and Edith Murrilla, all of whom were acceptable. The bill was changed last evening to *The Geisha*.

ROLAND REED'S PLANS.

Roland Reed last week returned from Manhattan Beach, where he has been spending the Summer, and immediately left for Stoney Island, in the St. Lawrence River, where he fishes annually for small-mouth bass. He will return to town about the middle of August, putting into rehearsal *His Father's Boy*. Mr. Reed has also another new comedy for next season, the title of which, as well as the author's name, is still a secret.

JAMES NEILL ILL.

James Neill, manager of the Neill Stock company, was taken seriously ill with typhoid fever at Winnipeg, Man., last week. He was removed to a hospital at St. Paul, Minn., in which city his company was booked to open yesterday.

SAID TO THE MIRROR.

BARRY O'NEIL: "I observe that my name appears in the roster of a certain Irish comedy. Will you kindly say that it is not the same, and that I am still in New York?"

HARRY W. SEMON: "Within one hour after the publication of last week's MIRROR, in which I advertised for engagements for my wife, our two children and myself, I had contracted with Murray and Long for Mrs. Semon, Little Primrose, and Master Martie to appear in London life next season. I have had several offers, but have not settled yet. As an advertising medium to secure engagements THE MIRROR excels any method I have ever used. You may rest assured that I shall always resort to its columns to secure anything I need in the amusement world."

JAMES R. SMITH: "I shall succeed George Richards in the part of Mr. Smooth in *A Female Drummer*. I realize that I've got a hard job ahead of me. Any way, it's only a case of reciprocity. Mr. Richards followed me as Ben Gay in *A Trip to Chinatown*. Now I follow him as Mr. Smooth in *A Female Drummer*."

CLARENCE FLEMING: "I have nothing to do with *The Great Northwest* for the coming season. I am interested in the management of Harry Corson Clarke, and shall give my whole attention to his business."

NOTES OF NEW THEATRES.

At Hutchinson, Kan., on July 17, work commenced on a new ground floor theatre to cost \$25,000. J. Frank Head is to be manager and has already made advance sales for opening amounting to \$5,000. The house will open Nov. 1. The seating capacity will be 1,000.

The arrangements for the erection of a theatre at Green Bay, Wis., on the subscription plan are completed and work on the house will begin at once. George H. Johnson, of St. Louis, and John Fischer, of Kewanee, Ill., are to build and own the theatre, of which John B. Arthurs will be manager.

PROFESSIONAL DOINGS.

Julian Mitchell will stage Alice Nielsen's new opera.

Amy Lee, whose name appears in the cast of *In Greater New York*, is specially engaged only for the opening week of that organization at the Park Theatre, Philadelphia, and will not remain with the attraction for the season.

Because of the continued illness of Manager J. Frank Parker, the Joseph Farrell Stock company will not go out next season, bookings having been canceled. The tour will begin in the Autumn of 1900. Joseph Farrell has signed for leads with Rantrow's Pathfinders.

Olga Nethersole's favorite collier, "Barrie," died recently in London, and the remains were duly buried, with a tombstone inscribed in complimentary terms.

American companies now in London omitted the Saturday matinee that the players might attend the international college games.

The New Vagabond Club entertained Samuel L. Clemens (Mark Twain) at dinner week before last, George Grossmith presiding. Ray Rockman, Fanny Brough, Lucille Saunders, Leonore Jackson, and Beatrice Harraden were among the guests.

Alfred Kappeler has not signed for *Chris and the Wonderful Lamp*, as has been reported.

Adele Block has returned from a visit to the Thousand Islands.

John Mahoney, formerly manager of the Amesbury, Mass., Opera House, is making a success of the *Breeze*, his Summer journal published at Hampton and Salisbury Beaches, Mass. Mr. Mahoney may enter the theatrical business next season in advance of a prominent attraction.

W. K. Thomas, formerly in the profession, was in town last week after a vacation at Monmouth Beach, N. J. Mr. Thomas is now located at Middletown, Ohio, where he holds an important position with the Miami Cycle Company.

L. M. Crawford filed a petition in bankruptcy at Topeka, Kan., July 13. His liabilities are \$450,000.

Reaping the Whirlwind, a play by Ernest Wilkes, of Sioux Falls, S. Dak., was presented by the Redmond Dramatic company in that city on July 8, for the first time on any stage, and was received with favor.

Announcement was made last week that Odell S. Hathaway, manager of the Casino Theatre, Middletown, N. Y., had been married at the Church of the Transfiguration, in this city, on July 5, 1898, to Ada M. Dunham, a non-professional, also of Middletown.

Julia Morrison has returned from a vacation spent with friends in the South. Next season Miss Morrison will play the leading female role in Mr. Plaster of Paris, and the following season she will star under the management of F. H. James.

Frederick Ranken has just completed the book of an opera called *The Smugglers of Badayez*, which will be produced by The Bostonians during the coming season.

A communication received last week from Sydney, N. S. W., states that Louise Hepler, the Salvation Lassie of *The Belle of New York* company, played their second two performances during the last week of the engagement because of illness. Her role was assumed by a local singer. Miss Hepler's social success in Australia has equaled her success in the theatre, and before leaving Sydney she was the guest of honor at a number of important functions. After appearing in several of the smaller Australian cities the company will sail for home on July 31.

Leontine Harger left the city last Thursday to join the stock opera company at Nantasket, Mass. She will sing prima donna parts, opening in *The Mascot*.

John F. Leonard, of Gilmore and Leonard, is actively preparing for his forthcoming starring tour in *Two Jolly Rovers*, under management of Thomas R. Perry.

Charles A. Pusey and Tom Ricketts will head the cast of *Who Is Who* next season, under management of F. W. Stair.

Colonel William E. Sinn, improved in health, is resting at Pittsfield, Mass., where he will remain probably until the opening of his Montauk Theatre, in Brooklyn.

Fred and Nellie Daly have been engaged by A. Q. Scammon for *The Sleeping City*, in which they will play parts and introduce their specialty. Their faithful dog, "Finnigan," will accompany them.

H. W. Bell has gone to England for a brief business trip, during which he will attend probably to some theatrical interests.

Mrs. Fiske, who has spent several weeks in the Adirondacks, has called her company to begin rehearsals of *Becky Sharp* at the Fifth Avenue Theatre on July 31.

Frank Tannhill, Sr., was removed from hospital last week to a private house, where every possible effort will be made to prolong his life. The physicians state that he is suffering from Bright's disease.

Mr. and Mrs. E. H. Sothorn, now in England, will sail for home on the *St. Paul* on Aug. 26.

Leo Dietrichstein will sail from Liverpool Aug. 19 on the *St. Louis* for this side.

Louise Blanchette will star next season in *The Danger Signal*, under the direction of E. V. Evans.

Delcher and Hennessey's Brown's in Town company will begin rehearsals on Aug. 6, and will open the season at Mr. Clemens, Mich., on Aug. 24.

Ethel Jackson sailed from Liverpool on the *Etruria* last Saturday, homeward bound.

Mr. and Mrs. John C. Rice will arrive from Europe next Friday on the *Britannic*.

The will of the late Wilhelmina Schmidgall, leaving her entire estate to her daughter, Albertina, was filed in Yonkers, N. Y., on July 19. Pauline Hall and a son, other children of the testatrix, were ignored in the will, but consented to its probate.

George W. Lederer will sail for Europe next Saturday.

Nellie E. Adler was granted on July 18, in this city, a decree of absolute divorce from her husband, Julius Adler.

Rose Coghlan filed a petition in bankruptcy in this city on Saturday, with liabilities of \$26,836.03 and assets of \$2,000 in wardrobe, which is claimed as exempt.

AT THE EDWIN FORREST HOME.

II. A STRANGER WITHIN THE GATES.

Whether the colored maid servant who waits at the door of the Edwin Forrest Home is familiar with Hamlet's admonition to Horatio to welcome strangers cordially, or whether she has, by daily contact with the old-time players at "Springbrook," learned the courtesy of a past generation, certain it is that her accompaniments in this direction are worthy of commendation. The stranger in the present instance was a representative of THE MIRROR, who had been assigned the coveted duty of paying a three days' visit at the Home, and from the moment that the portal swung open for him to the last instant of his stay he was

you to the books," said the Superintendent. "He has been the librarian for five years past, and I will not trespass upon his domain. Let us go outside to get the benefit of the sunset."

From the portico overlooking the Delaware the view would have suited well as an illustration for the opening lines of Gray's "Elegy." The yellowed fields, here and there broken by a deep green copse, sloped gradually off to the placid river, and over all the sun shed an ever-changing radiance but seldom seen by city eyes.

"I have known this place," said Mr. Hartel, "for more than fifty years, and to me it seems an ideal location for a country home such as ours. We are convenient to the city for those who enjoy urban pleasures; we have all the

tury, was there; and Miss Elizabeth Andrews, formerly of the old Garrick Theatre, London; and Mrs. Kate Ludlow Littell, an attractive now and no less vivacious than when, long years before the war, she captivated audiences by her beauty and graceful acting. Full of good cheer and happy anecdote was Mrs. Rosina Watkins, once a golden haired girl in Mr. Burton's company; and Mrs. Anna Hayes, whose features retain the classic mould that made her an ideal Osric; and at her side that splendid example of the old-school gentleman, Mr. Frederick Chippendale. Opposite the latter sat Mrs. M. E. Ketchum, known to former patrons of the Boston Museum as Miss Elizabeth Anderson; next to her was Mr. Joseph Daymond, whose professional career covered a period of more than forty years, and facing them was Mr. Charles J. Fyffe, once player of nearly every important male character in Shakespeare, student and traveler, and now the librarian, historian, and leading social spirit of the Forrest Home. And in her place at the head of the table, acting as a hostess toward this brilliant gathering of theatrical celebrities, was Miss Hartel, daughter of the Superintendent. She it is who manages the household affairs, whose graceful tact makes smooth the social paths of the dwellers at "Springbrook," and in return she is given the admiration and affection of every old player there.

The dinner progressed delightfully, each moment bringing some pleasantly expressed thought from one or another, and constant allusions being made in the conversation to the notable men and women of the palmy days. To the stranger it was a fascinating view of an almost forgotten theatrical period, and in the faces of the ladies and gentlemen about him he caught a fleeting reflection of a time that, unfortunately for America, will likely never be known again. In this manner the representative of THE MIRROR passed the first hours of his stay at the Edwin Forrest Home. The succeeding days were filled with pleasant experiences and talks, which are yet to be recorded, with the old-time players. But as with a comedy so it is with a visit, the early moments count for most; and the welcome that was given to the stranger at "Springbrook" will never be forgotten.

AN OLD ACTOR DYING.

Joseph Alfred Smith, one of the oldest of American actors, is lying dangerously ill at the Edwin Forrest Home. He is the dean of the little company of old-time players there and has been a resident at the Home for more than fifteen years. He has suffered from his malady for many years, but the present attack is far more severe than usual, and it is feared that, owing to his advanced age, he will not recover from it.

Mr. Smith was born in Philadelphia in 1813, and when a young man was a favorite member of the first stock companies in that city, in Boston and in New York. During his long career he played in support of nearly every noted artist of the time. By every player with whom he was associated he was beloved, and his kindly manners earned for him, in the old days, the title of "Gentleman Joe."

He retired from the stage in 1884, after playing during the latter years of his career in traveling companies. Since that time he has been a guest at the Forrest Home, where, with the friends of his youth about him, he has passed the happiest period of his life. To the aged players there his death would be a severe blow indeed, and they, with his hundreds of friends both in and out of the profession, are waiting anxiously for better news of the old actor's condition.

THE JOLLY MUSKETEER AT THE BEACH.

Jefferson De Angelis began last evening a week's engagement at the Manhattan Beach Theatre in The Jolly Musketeer, which was seen in town at the Broadway and later at the Casino. A large audience thoroughly enjoyed the performance, the merry opera and the pretty music.

Mr. De Angelis was again exceedingly amusing as the redoubtable musketeer, and his songs, dances and assorted comicities were rewarded by repeated recalls. Hilda Clark,

THE FUTURE OF DALY'S THEATRE.

Rumor has had an extraordinarily busy week with the future management and artistic or inartistic fate of Daly's Theatre. It was announced several days ago that a certain firm of theatrical shop keepers had purchased the property, and notices to that effect were published in every newspaper in the country. The announcement was made by the firm in question and the names of the members gained considerable publicity thereby. But on the following day it was learned that the executors of the Daly estate knew nothing of the matter further than that a bid had been received from the firm, among a dozen other bids from a dozen other ambitious managers.

The executors determined to sell the theatre because neither of them, nor Ada Rehan, was willing to undertake the responsibility of the management. When the decision to dispose of the property was made known the executors received several genuine bids and read in the papers of a great many more, of which they knew nothing. Richard Dorney, one of the executors, said to a MIRROR reporter yesterday that many of the statements were utterly without foundation; that no deal had been closed with any manager or firm, and that he could give no information about the matter until the various bids had been considered and one of them accepted.

The property to be sold is valued at \$150,000. It includes an eight-year lease on the theatre, all the fittings and scenic investiture, the American rights for The Great Ruby, The Runaway Girl, and The Greek Slave, and the option on the new Drury Lane melodrama.

THE GHETTO AT THE BROADWAY.

Jacob Litt has secured the American rights to Herman Heyerman's drama of Dutch Jewish life and will produce it at the Broadway Theatre on Oct. 2, opening the season at that house. The English adaptation of the play has been made by Chester Bailey Fernold, author of The Cat and the Cherub. It is to be done in London next season, with Mrs. James Brown Potter and Kyrle Bellew in the leading parts. The Ghetto has been the success of the season in Amsterdam, where it is said to have run 250 nights. The story of the play is simple, but it is claimed to be of great dramatic strength. Its theme is the love of a young liberal-minded Jew for a Christian girl, a servant in his father's house. The aged father is blind. He is bigoted and intolerant, and opposed to his son's progressive ideas. These three are the chief characters of the play. Mr. Litt is now engaged in securing a cast of exceptional merit for the production.

CUES.

Herbert Kealey and other members of the Kealey-Shannon company arrived in town last week, after closing their long season, which began in August.

George W. Lederer's petition in his suit for \$15,000 damages against Lillian Russell, for the sudden closing last season of La Belle Helene, was filed in this city on Saturday.

The stock company of the City Theatre, Stettin, Prussia, will play a long engagement in this city, beginning on Oct. 1.

The Wagner festival at Bayreuth began on Sunday with Das Rheingold, Siegfried Wagner conducting.

J. Duke Murphree, said to have been once a member of Frederick Ward's company, was tried last week for the murder of the postmaster at Mansfield, Tex., and was acquitted on a plea of insanity. He probably will be committed to a State asylum.

A dramatic recital was given last evening by members of the Young Women's Christian Association at their hall in this city.

Pietro Mascagni's hymn in honor of Admiral Dewey was first performed at Pesaro, Italy, on Sunday, with great success.

Mrs. Annie Yeamans denied in London last week the repeated rumors of her intention to remarry.

Contradictory to certain cabled dispatches, the London papers received last week accord



Statue of Edwin Forrest.

impressed by the kindly hospitality that permeates the place.

While his card was being taken to Mr. Andreas Hartel, the superintendent of the institution, the stranger placed himself, mentally, in the position of an aged actor, weary of the labors of the stage, coming at last to spend his declining years as a guest of Edwin Forrest. There was no element of chagrin or distress in the thought, no feeling of mortification that such a course was necessary. Mr. Forrest in his will laid no stigma upon those who were to benefit by his generosity. He worded his instructions in so tactful a manner that those who dwell at "Springbrook" may feel proud that they have earned a seat at his table rather than humiliated that the world should have repaid them in meager fashion for the labor of their lives. The officers of the Home have retained this atmosphere of hospitality. The old mansion itself seems redolent of good-will; and, once seated in the spacious hall, that serves as a reception room as well, the stranger felt himself on friendly terms at once with the inanimate things about him.

Almost facing the doorway, and seeming to give personal welcome to those who enter in, stands the heroic statue, by Ball, of Mr. Forrest in the character of Coriolanus. Behind it winds the broad, heavily bannistered staircase, guarded at the base by a suit of armor, erect as though the sinews of its long dead owner still supported the cumbersome helm and breast-plate. A wealth of pictures adorns the walls; the furniture is of carved mahogany, each piece having some peculiar beauty of its own, and the effect of all is a tone of dignified elegance rarely to be found in present day establishments.

On a little desk in one corner rests the ponderous visitors' book—a volume that contains the signatures of hundreds of noted men and women, who have made pilgrimages to "Springbrook" during the past twenty years. Besides the names of famous players here recorded there are many of equal celebrity in literary, artistic and political life. People of consequence in society, too, have set down their autographs across these pages, for upon many occasions the rooms and grounds of the Home have been thronged by companies of fashionable folk drawn from the most exclusive circles of Philadelphia and New York.

As the stranger turned the last page of this interesting record, Mr. Hartel came down the stairs, his hand outstretched in greeting. "You are welcome, indeed," he said cordially, when the purpose of THE MIRROR representative's visit had been explained to him. "I place myself and my memory at your service; and, if you are not too travel-worn, we may begin by taking a stroll about the place before dinner time."

He led the way through the stately drawing rooms, pointing out the treasures of art and recounting anecdotes that the various objects brought to mind. Stopping before a large picture by Meyer von Bremen, catalogued as "Children at the Brook," Mr. Hartel spoke of Mr. Forrest's love of children, and said that in times of mental distress, when sleep eluded him, the great tragedian frequently sat through the night hours before this picture, gaining tranquillity of mind from the innocence and peace expressed in the scene.

A glance was taken into the library, suffused with a cathedral-like glow by the rays of the lowering sun filtered through the stained-glass windows. "Mr. Fyffe will introduce

beauties of the country, with few of its inconveniences. Our farmer and gardener keep us well supplied with their freshest products, our seven servants attend industriously to our personal comforts, and in case of illness we are attended faithfully by the house physician and nurses.

"The rules laid down for the government of the place are simple and easily lived up to. Indeed, they do not hamper one's personal liberty in the least. The Home provides absolutely everything, even to a small individual income, for each guest. I have been the Superintendent since 1893. The years have been pleasant ones to me, as I think that they have also been to the ladies and gentlemen in the Home."

When Mr. Hartel and the stranger re-entered the drawing room, the old players had assembled there, as is their custom, for a brief chat before the announcement of dinner. The company was striking, not only on account of the advanced age of every one present, but also because of the refinement and kindness expressed in each face there. The lines of suffering and sorrow had sunk deep in many a withered cheek and brow; the frosted locks were whitened perhaps as much by the winds of adversity as by time, yet a smile of content made each lip beautiful, and every eye beamed with a serene and kindly light that told of a gentle heart. A sturdy old actor of the palmy days entered from the garden, bearing a rose in his hand that with a courtly bow he presented to a lady who it may be played Ophelia to his Hamlet half a century ago. In speech, in manner and apparently in thought these players of the yester-years reflected the gracious dignity that existed in America when in their youth they were favorites at the old Bowery and Wallack's Broome Street Theatre. A worthy profession it is indeed that makes by its training old men and women such as these.

While the newcomer was being introduced to the members of the "family," dinner was announced, and with all the circumstance of a formal occasion the company made its way to the dining room. Precedence is accorded to age at the Home, and the guests filed through the hall almost in precise order according to their years. The dining room, though simpler in decoration than the other apartments, is in perfect harmony with them, and, like every corner of the old mansion, it has an air distinctively its own. In the place of honor on the wall directly above the head of the table hangs a portrait of Mr. Forrest's mother, Rebecca Forrest, and from the opposite wall the likeness of the great actor himself looks down upon those who gather daily at his board.

Around the table in their accustomed places the players seated themselves and bowed reverent heads while grace was said by Mr. Hartel. There were several vacant chairs, reminding those present of their companions who, because of illness, were confined to their rooms. Inquiries quickly passed from one to another about the absentees, and the replies were that Mrs. Sara A. Baker, Mrs. Amalia Serges, and Mr. Harry L. Bascombe were growing better of their ailments, while Mrs. Anna Cowell's absence was due not to illness, but to a visit with friends in Philadelphia. The "family," with these exceptions, was apparently in excellent health and spirits. Mr. J. Alfred Smith, aged eighty-six, whose "fops" made him famous during the first half of the cen-



Library, Edwin Forrest Home.

who made such a distinct success in the prima donna role upon the occasion of the recent Casino production, scored again the artistic hit of the performance with a person delightful to look upon, a voice most sweet to hear, and acting that was charming, graceful, and, above all, refreshingly ladylike. Hubert Wilke, Stanley Ford, Maud and Hilda Hollins divided the other principal roles and were all heartily applauded. The large chorus sang capitally and was uncommonly well looking.

Next week Mr. De Angelis is announced to revive The Wedding Day.

Wanted, a good attraction for Fair dates of Aug. 16, 17, 18, at Newport, Vermont. Address at once, H. E. Lane, Mgr. Lane's Opera House.

almost unanimous praise to De Wolf Hopper's London appearance in El Capitan. Especially do the English critics wax enthusiastic about John Philip Sousa's music. Mr. Sousa's ringing marches have long been popular in England, and the Londoners have welcomed him heartily as an operatic composer.

Louise Baudet, who has been passing a very pleasant summer at Aix-les-Bains, will leave that place shortly for Paris and London, sailing from Southampton about Aug. 12 on the New York.

Mr. and Mrs. James K. Hackett (Mary Manning) sailed from England on Thursday for Boston, whence they will proceed to Narragansett Pier.



One returns to second childhood at Atlantic City and is wheeled along the streets in wicker chairs something like grown up baby carriages. Once you've been propelled for a couple of hours in one of those things, at forty cents an hour, you feel too proud for a cable car.

I was leaning back majestically in one of them and along came another with a girl I knew in it. We looked at each other as our go-carts went by. "Oh, hello!" she said. "I didn't know you were here! How do you like the place?"

"I like it well enough," I said, "but I find it expensive. I'm being pushed for money!"

"I've heard that seven times to-day," she said snippily. "I think I'll begin to say it myself!"

"Oh, people would never recognize you if you said anything as good as that!" I said sweetly, and we were separated in the crowd.

There are lots of actors in Atlantic City this Summer and you can't blame them. It is the first resort that I have discovered this Summer that is rich in theatres. Along the board walk, that wonderful esplanade by the sea, you see all sorts of billboards and posters advertising the attractions that are in town and that will be in town.

There are vaudeville bills and flame dancers, and jugglers, and entertainments of every description—all doing the rushing kind of business. But then Atlantic City is about the busiest place on earth in Summer time.

The people seem to start in to enjoy themselves on business principles. They don't lose a minute of the day or night. I suppose they must consecrate some of the time to sleep, but you wouldn't think so, for they get up earlier and stay up later than at any other place on the map.

There is none of that seashore languor that you read about. The air is dry and bracing, and the sun seems to shine into all the chinks and keeps the place sweet and clean and shining.

The theatres' prosperity is on a par with that of all the other business enterprises of the place. Everything seems to boom all the time. There is such a lot of competition among the hundreds of hotels and cottages that you are asked none of the extravagant prices that paralyze you at other places.

Atlantic City is too lively for those of us who want to revel in the solitude of the forests or the majestic loneliness of the ocean; but as a good, healthy Summer resort, a place for the people, it is a model. Its hotels are a reproach to everything in the vicinity of New York.

I can recall one or two battered and almost fallen-down caravansaries in the neighborhood of our great city where the rooms are so sparsely furnished with rickety chairs and tables and beds as to suggest a jail.

And New Yorkers, anxious for breathing places within reach of business, settle in these hotels and pay extravagant prices for accommodation that sometimes seems to be more a lack of accommodation—and try to feel happy.

The fact is that we are so accustomed to being ill-treated at our Summer hotels that anything else seems odd and unnatural. That is the way Atlantic City impressed me. I visited several of the beautiful houses there and was amazed to find artistic rugs and carpets on the floors, beautiful chinaware on the tables, with fine linen and shining silver, well kept and clean.

Pictures, decorations, comfortable chairs, lamps with pretty homely-looking shades, flowers in the vases, and, above all, good service and good cooking. When I went to my rooms after dinner I found that the little French maid, whom I had not even seen, had brushed and straightened the things I had hurriedly left out, had folded my veil and gloves, and made the place so neat and comfortable that it was positively cheering to think of receiving such service instead of the rudeness and inattention that bellboys and maids at hotels usually bestow upon guests, with the idea that it will bring a tip from their pockets.

I know how ridiculous it sounds to think that in America, where we are supposed to have the best hotels in the world, one has to talk of things of this sort as though they were extraordinary. But every one who has to stop at hotels knows that what I write is true, and that pleasantly comfortable surroundings and good service and cooking are almost impossible at many of the big five dollar a day barns with their pompous clerks and so-called managers.

Ordinary cleanliness is impossible at many of the places that people allude to as the "best." Why? Because they are high-priced. That is the only reason.

How often at such hotels do you sit down to dinner and find a soiled cloth which the waiter will proceed to cover up with a great show of attention? It is almost the invariable rule.

How often are hotel rooms dusted? When a daring guest penetrates to the lair of the chambermaid and asks it as a favor. And receives it as a favor. And pays for it as though it were a luxury to be clean.

I don't mean to say that I am one of the cranks who are opposed to tipping. I believe in it, especially as I know that many hotel employees are paid poorly because they are supposed to receive gifts from guests. But to be held up by an impolite maid or porter, and treated to delay and inconvenience of all sorts, unless one avoids it by yielding up *largesse*, is an idea that my soul rebels at.

Theatrical folk patronize hotels more than any other class of people in the world. They are so tired from travel and work that they get the best accommodations they can afford; they are the liberal-living guests that it pays a hotel to accommodate. They know full well the wretched impossibility of the "best" hotels.

Is there any remedy? That is the question. One might go on roasting the hotel system forever and I presume the hotels would keep on getting worse. To kick? Well, one can always kick. But it's not pleasant!

I have a friend who for several years traveled over the country with an operatic company, of which she was a leading member. She was not one of the tame, passive sort of girls, but quite the contrary. If she were a

man she would be a good fighter. The treatment she received at hotels annoyed her, and early in the game she started out, determined to obtain what she paid for, and was supposed to receive—theoretically.

There was one way to get good service—to kick. She contracted the kicking habit. Now she is the Champion American Kicker. She won't drink hot ice water or cold coffee. She insists on clean dishes and unsoiled table linen. She refuses to consider the approach of the head waiter as an antidote for every ill from a bad egg to an overcharged bill.

She has to keep up a continuous kick all the time. She gets what she wants. She pays for it the price of being conspicuous, of sometimes seeming ungentele or over particular, of being a crank. She isn't! She is only an American carrying out an idea that the ordinary decencies and courtesies of life, not to speak of comforts, ought to be obtainable at hotels where large prices are charged for accommodation.

Personally, I am a worm that don't curl unless I'm jumped on. In hotels I put up with all sorts of discomforts and inconveniences in preference to making a row—which I hate.

But I cannot help admiring the sturdy martyrdom that my friend, the kicker, endures for her principle. I only wish I could be sure that the results will eventually benefit other sufferers who endure and are silent. I wish all the big hotel men in the country would get together and see if they couldn't fix it up some way.

Max O'Rell summed up the hotel question in a nutshell when he said he couldn't understand why the head waiter should decide where he was to sit in the dining room. He thought he might be allowed to choose his own location. Foolish man! Just as though any head waiter would ever lose the chance of leading a guest like a victim to the guillotine!

I recollect stopping at a hotel once where the head waiter used to lay for people right at the doorway and lead them through a few miles of dining room to a seat at the very furthest part of the room.

I always wanted to ask him how much ground he covered in a day. I got so tired sprinting after him, like a setter or a liver-spotted carriage dog, that I planned a coup.

One evening he met me at the door, bowed in his carefully modulated manner, regulated by the location of one's rooms or the number of one's gowns and jewels, and then started on his lap down the dining room.

I followed him for about six feet and then I carefully dropped into a vacant chair. He went on like a procession all by himself. When he pulled out the chair at the other end of the room and turned around to signify that he would allow me to sit down, I wasn't there.

He paid no attention to me after that. For which I was devoutly grateful. I had a go-as-you-please system, and if I felt like doing a mile before dinner I took a walk; if I felt tired I sat down at the first handy table. It was lots more fun.

And the whisk broom fiends! Women escape that, but how often have I laughed when I saw a man, attacked by a boy with a broom, submitting to being swept.

Simco Ford, who has a hotel in New York, says he would soon allow one of his bellboys to draw a revolver on a man as a whisk broom. Which would be important if true. But the fact is the boys at Ford's hotel have the whisk broom habit quite as bad as at other places.

THE MATINEE GIRL.

ENGAGEMENTS.

Emilie Beaupre, for Chris and the Wonderful Lamp.

Jane Wheatley, for The Christian.

M. J. Jordan, re-engaged for his original role, Wah Ling, in The King of the Opium Ring.

Al. Raymond for Herr Katzenjammer, and Professor Loosbergh as musical director, with Blondell and Fennessy, for The Katzenjammer Kids.

Thomas Coffin-Cooke, Norman Hackett, Helen Singer, and Mrs. Henry Vandenhoff, for the James-Kidder-Hanford company.

Willie Barrows, to play Danny Casey, with Murray and Mack in Finnegan's 400.

Joseph L. Roe, with George W. Wilson, as comedian.

William Humphrey, by Julia Arthur for Napoleon in her production of More than Queen.

Charlotte Eveleth, for Through the Breakers.

The Sisters Grayson, with Hayes and Lytton, in A Wise Guy.

Alice Neal, by Jacob Litt, for Madeline West in Shenandoah, having been released from Brown's in Town.

James L. McCabe, Roy Hollingshead, G. Abe Hill, Douglas McIntosh, Rose Bradbury, and Bertha Hollingshead, for Maloney's Wedding, under management of Matt Sheeley.

Jefferson Lloyd, to play Athes, with James O'Neill in The Musketeers.

Benjie Harrison, for Two Little Vagrants.

Mae Raymond, by James B. Dixon for Humpty Dumpty.

Will H. Davis, Elmer E. Potter, and Constance Neville, for A Romance of Coon Hollow. This company will also give occasional performances of Fogg's Ferry, which will have a scenic production.

L. Stoddard Taylor and Percy S. Sharpe, for The Mysterious Mr. Bugle.

Way and Matland, and the Whiting Sisters, for Who is Who.

Mary Davenport (Mrs. J. Duke Murray), for the Irish comedy part in London Life.

For Have You Seen Smith: Harry Earl, Douglas and Dayton, and the Touraine Sisters.

For The Hustler: Allen and West, Earl and Wilson, and Mlle. Elsie.

Harry Burkhardt, for J. K. Tillotson's new play, to be presented at the Fourteenth Street Theatre in September.

Charles Deland, for the Edwin Thanhouser Stock company, Milwaukee.

Charles Barten, musical director, with Gus Hill.

IN SUMMER PLACES.

Frank Carlos Griffith is at Poland Springs, Me., where he is editing the *Hill-Top*.

Francesca Palmer is visiting friends at Erie, Pa.

John Daly Murphy and Herbert Brown are camping at Lake Butte des Mort, near Oshkosh, Wis.

Mr. and Mrs. Alexander Gaden are at Atlantic City.

Burt McCann, after enjoying six weeks in the Green Mountains of Vermont, will spend the rest of the Summer visiting friends near Boston.

Bruce Rinaldo is summering at Maquoketa, Ia.

Mr. and Mrs. Willis Marks (Carrol Marshall), after an enjoyable trip through the great lakes and visits in Niagara Falls, Detroit, and Minneapolis, are now in California.

Mr. and Mrs. Frederic E. Howe (Mlle. Gilby Howe) are summering with relatives at Dowagiac, Mich.

Jane Wheatley is at Asbury Park, N. J.

Emma Brennan and her young son are summering at Asbury Park, N. J.

Edith Potter is summering with her sister at Newport, R. I.

Andrew A. McCormick is at Lake Champlain.

Daniel R. Ryan and E. A. Schiller, his manager, are spending a fortnight at Niagara Falls.

E. J. Osborn has closed with the Warren Noble company and is resting at the home of his parents, Laverne, Minn.

Edmund L. Breese is visiting at St. John, N. B.

J. J. McCloskey and Charles H. McCloskey are at their Summer residence, "Provost Cottage," Great Neck, L. I. The veteran playwright is putting the finishing touches to his latest drama, *Across the Pacific*.

Estha Williams and Jane Corcoran have gone to Ray Shore, L. I., where they will remain for a month.

Helena Fredericks is spending the Summer at St. Joseph, Mo.

Charles W. Goodrich has closed with Barney Belmont and will spend the rest of the Summer at Lake Hopatcong as the guest of John R. Birch.

Wadsworth Harris is the guest of Mr. and Mrs. S. B. Wells (Kate Gannett Wells) at Campobello Island, Canada.

William and Viola Raymore are spending three weeks in fishing along the Chenango River, New York State, before starting rehearsals in this city Aug. 1 with In Greater New York, opening Aug. 12 at the Park Theatre, Philadelphia.

Harry Corson Clarke has been the guest during the past week of Donald Sully, of Providence, on board his yacht *Greel*, cruising off Newport and Narragansett Pier. Mr. Sully and Mr. Clarke will start on another cruise shortly, with Peak's Island as their destination.

Margaret E. Fitzpatrick sailed for London on Saturday with her daughter, Virginia, to be gone several months.

Walter E. Perkins is spending a few weeks at Old Orchard Beach, Me.

Harry M. Blake will spend the current week visiting friends in Chicago.

Harry Levey, for several seasons with the Byrne Brothers, is putting in a couple of weeks at Binghamton, N. Y.

Mattie Keene, who has been spending an enjoyable vacation at Newport and Narragansett Pier, will go to City Island as the guest of her brother, Frank Keene, until the beginning of rehearsals for *A Black Sheep*, in which she plays the lead.

Mary Sanders will be out of the cast at the Castle Square Theatre, Boston, for a month. She will take a much needed rest, commencing Aug. 1, spending the time on the Maine coast.

William Robert Daly is summering in Dorchester, Mass.

Marion Chester and her daughter, Beatrice Flint, are the guests of Mrs. H. W. Chester, at her cottage, Monument Beach, Mass. Miss Flint will continue her studies at Smith College in the Autumn.

Neil Toumey is spending the Summer at Onset Beach, Mass.

Mr. and Mrs. Henry C. Miner have left Red Bank, N. J., for a few weeks at Saratoga.

W. E. Horton writes from Mt. Clemens, Mich.:

The following professional people have arrived at the springs during the past week: Clarice Vance, Effie Kamman, Tom McMahon, the Carmen Sisters, Charles Savan, Minnie Savan, Viola Trombley, and Hal Stevens.

Nick Norton left for New York Monday last. He will be attached to the Hyde and Belman forces again next season.

John Adams, agent for "Raymond the Mystic," was in town the early part of the week. The company play here July 24, 25, 26.

Charles Savan is building himself a new Summer cottage. When completed it will be one of the finest homes in the town.

The actors' colony participated in an entertainment at the opera house for three nights this week, giving one of the best shows ever seen here to the capacity of the house. The following were the attractions: Young and Devoie, Billie Taylor, Raymond Teal, the Sisters Whiting, Charles W. Young, Bernard Lellyn, Frau Thea Bollman, Kelly and Mason, and Eddie Garvie and Mollie Thompson. The affair was under the direction of W. C. Cameron and Eddie Garvie managed the stage. James T. Kelly and Charles A. Mason made their first appearance together in the specialty they are to introduce in *An Easy Mark* next season, and the act was a pronounced hit from start to finish.

STEVENS JOINS HENRY MILLER.

Edwin Stevens, who has been the leading comedian of the opera company at the Tivoli, San Francisco, for two years, will leave that organization on Saturday and become a member of Henry Miller's company, now playing at the 'Frisco Columbia. Mr. Stevens succeeds to the vacancy caused by the retirement of Edward J. Marston. His first part will be that of the King in *Hamlet*, which Mr. Miller will produce on July 31. Mr. Stevens has been a great favorite at the Tivoli.

NEWS OF THE P. W. L.

The July Social Meeting of the Professional Woman's League took place yesterday. Fanny M. Spencer was chairman. The programme included a piano solo by Annie Lyons; "My True Love Hath My Heart" and "Softly the Moonlight," sung by Cora Garland Briggs, Rae Bransley, Kate Lurch, and Miss Aleott; a contralto solo by Kate Lurch, a soprano solo by Cora Garland Briggs, and selections by Helen Marion, and Maude and Sadie Jacoby. Gertrude Andrews will be chairman of the August Literary Meeting, to be held Aug. 7, and Lucille La Verne will have charge of the August Drama Meeting, on the 21st.

THE ELKS.

A social meeting was held July 16 by the Waukesha, Wis., Lodge in honor of G. E. R. B. M. Allen, of Birmingham, Ala., and Grand Secretary Reynolds, of Saginaw, Mich. Elks from Oshkosh, Fond du Lac, Racine, Burlington, and Milwaukee were present.

The industrial exposition and carnival to be given by Cleveland, O., Lodge No. 18, Aug. 7 to 19, promises to be an event of great interest, not only to the citizens of Cleveland, but also to Elks throughout Ohio, as the annual State reunion will occur on Aug. 9 to 11. A very interesting programme has been arranged. An exhibition drill by the famous Cherry Pickers, of Toledo, will one of the features of the State reunion. John G. Scorer, the general manager of the exposition, was at one time a member of the theatrical profession, and for many years has conducted a school of elocution at Cleveland.

The formation of a lodge at St. Cloud, Minn., is being arranged.

The Elks' Street Fair and Carnival at Allegheny, Pa., was opened auspiciously on July 10, with a grand parade. Allegheny was in gala attire, and the day was made a local holiday. Governor Stone, of Pennsylvania, delivered the opening address.

Columbus Lodge brought their big street fair and trades carnival to a successful end on July 8. The attendance was more than 100,000, and the midway, Hagenback's animals, the numerous side shows and swings all did a big business. The profits will exceed \$15,000, half of which goes to the building fund of the lodge and half to the Children's Hospital of Columbus. Al. G. Field was chairman of the executive committee, which included Hon. O. M. Evans, Hon. Charles E. Miles, Hon. Neville Williams, W. H. McDermitt, John Y. Bassell and Emmett Tompkins.

At its meeting on July 16, New York Lodge No. 1, presented J. J. Spies with a magnificent emblem of the order, made of gold and set with diamonds and other precious stones.

The Helena, Mont., Lodge gave a "gamboil on the green" to the various lodges of the State July 15.

CURRENT AMUSEMENTS.

Week Ending July 29

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 125th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (425th St. bet. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th St. bet. Seventh Ave.), Closed.
COLUMBUS (125th St. bet. Lexington Ave.), Closed.
THE PALACE (58th St. bet. Lex. and Third Ave.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—9:45 to 11:15 P. M.
THE NEW YORK ROOF GARDEN (Broadway and 45th St.), VAUDEVILLE.
CRITERION (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), Closed.
THE VICTORIA ROOF GARDEN (Seventh Ave. and 42d St.), VAUDEVILLE.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), THE ROUNDERS—12 to 19 Times.
THE CASINO ROOF GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRETT (35th St. bet. East 34th and 35th Sts.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (125-127 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (129 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER & FIELDS' (Broadway and 26th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 24th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MADISON SQUARE ROOF GARDEN (Madison Ave. and 26th St.), VAUDEVILLE.
MINER'S (312-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. bet. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (23d St. bet. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 2d St.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
FOURTEENTH ST. (14th St. bet. Sixth Ave.), Closed.
KEITH'S (East 14th St. bet. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Trinny Building, 13th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), Closed.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 9th St.), Closed.
LONDON (23-25 Bowery), Closed.
PEOPLE'S (19-23 Bowery), Closed.
MINE'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (383 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), Closed.
NOVELTY (Bridge Ave. and South 14th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
THE AMPHION (45-47 Bedford Ave.), Closed.
STAR (391-397 Jay St. bet. Fulton St.), Closed.
EMPIRE (161-167 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Manhattan Sts.), Closed.
LYCEUM (Montrose Ave. and Lefferts St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (355-361 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Adams Ave.), Closed.



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Lizzie Evans heads the bill, presenting a new comedietta by Edward E. Kilder, called *Two Girls and One Man*. The others are Irene Franklin, comedienne; Whitelaw and Stewart, comedy duo; Bartell and Morris, musical team; Mitchell and Cain, comedians; Leslie and Collins, comedy duo; Charles Robinson, Irish comedian; Pat and Marie Rooney, dancers; the De Vauls, comedy duo; Renard and Preston, sketchists; Hubert De Lappe, monologist; Wheeler and Edwards, entertainers; Grant Sisters, soubrettes, and the vitagraph.

Koster and Bial's.

The bill includes Zelma Rawlston, male impersonator; Annie St. Tel, dancer; Romulo Brothers, head-balancers; Farrell and Taylor, comedy musicians; George C. Davis, monologist; Freeze Brothers, tambourine jugglers; Pat and Marie Rooney, dancers; the De Vauls, comedy duo; Renard and Preston, sketchists; Hubert De Lappe, monologist; Wheeler and Edwards, entertainers; Grant Sisters, soubrettes, and the vitagraph.

Keith's Union Square.

Rose Eyttinge and Henry Bagge present a new farce called *The First Old Woman*. The other headliners are Clifford and Huth in *The Chapple's Call*; the Olympia Quartette; Hines and Remington, in *The Road Queen*; Sager and Fannie Midgley, juvenile sketchists; Ralph Bingham, humorist, who makes his New York debut, and Fields and Ward, comedians. The others are Arras and Alice, gymnasts; Juno Salmo, contortionist; the Bon Ton Trio, the Glocks, the Bernards, Howley and Leslie, and Lincoln and Gillette. The biograph is retained.

Proctor's.

George Fuller Golden, the comedian, heads the bill, which includes Clayton White and company in *The Waldorf-Metropole Episode*; Merrill and Valmore, cyclists; the Bates Musical Trio; Melville and Conway, comedy jugglers; George F. Mender, boy soprano; Rice and Cady, Dutch comedians; Nellie Maguire, comedienne; the Heltons, comedy duo; Julia Allen, vocalist; the Reillys, Irish comedy duo; Al. Lubin, violinist; Ed Rogers, comedian, and the art views.

Palace.

Corinne heads the list, and the lesser lights are the three Goldenes, farceurs; Terry and Lambert, singing comedy duo; Sankey Brothers, contortionists; the Johnstons, musicians; Saxon and Brooks, travesty artists; Hendrix and Prescott, dancers; Daly and Devere, Irish comedy duo; Mattie Lockette, serio-comic; the Glocks, baton jugglers; Jewett, magician, and Stoddard's views.

Aerial Magnolia Grove.

Madame Herrmann in her feats of magic, and Fay Templeton continue to head the bill. The others are Charles T. Aldrich, Lafayette, Mlle. Lotty, Walter Stanton, Ronay Sisters, Bell Sisters, Bruno and Gehrue, Smith and Campbell, the eight Phaseys, Walton's Monkey Gymnasts, Mlle. Erna's musical dogs, La Petite Adelaide, Manhattan Trio, Willie English, Mlle. Flora, Tiller Excentriques, and the Marwig and pony ballets.

Hammerstein's Venetian Terrace.

Gautier, the great horse trainer, has had his engagement extended and heads a bill which includes Johnson Brothers, trick cyclists; Bartholomew, dancer; McPhee and Hill, comic bar performers; Belle Davis and her pickaninies; the four Nelson Sisters, acrobats; the Esquimaux, wire walkers; Bicknell, in his new dough-modeling act; Galetti's monkeys, and others.

Casino Roof-Garden.

Maude Courtney, who sings the old songs, continues her engagement. The bill also includes Ruth White, Meredith Sisters, Jessie Miller, Frederick Clarence and his new quintette; William English, eight Phaseys, Hale Sisters, Charles B. Ward, Amorita, American Musical Three, Christine Blessing, Shedman's dogs, and Rice's ballets and marching Amazons.

Madison Square Roof-Garden.

The bill includes Kitty Mitchell, Mark Murphy, Alice Gilmore, Mlle. Irene and her dog "Kaza," Signor Ricci, the Gilsandos, Hanley and Jarvis, Sanford and Lee, Jennie Reynolds, and John W. Isham's Octoroons.

Grand Central Palace.

The roof-garden bill includes McWatters and Tyson, Campbell and Caulfield, Hodges and Launchers, Edwin R. Lenz, Richmond and Clements, La Vard Sisters, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Thomas J. Ryan and Mary Richfield presented for the first time in this city a new farce called *A Headless Man*, written for them by Herbert Hall Winslow. It was constructed for laughing purposes only and fulfills its mission admirably. Mr. Ryan appears as a Scotchman with a very poor memory, who gets into innumerable scrapes on account of this defect. The incidents are very well put together and the stage business is admirably worked out. Mr. Ryan appears first in Highland dress, and after that the plot of the farce forces him to appear in several different costumes, each one funnier than the other. Miss Richfield looked charming as usual, and played her part with all the naturalness and care for which she is noted. The farce is one of the best ever presented by this clever team and is bound to make a hit in any part of the country. Robert Downing headed the bill in a scene from *The Gladiator*. He delivered the stirring lines with good effect and was rewarded with plenty of applause. The names of his supporting company did not appear on the programme, and it is just as well, as they do not deserve mention. Reno and Richards played a return engagement and repeated the wonderful laughing hit they made when they were seen here last. Their business with the supers is amusing in the extreme. One of the "extras" is the same man who made such a hit

during the last engagement of the team. He is so droll that they ought to carry him with them wherever they go. Bessie Bonehill sang a new song about different sorts of girls, which is quite neat as to words and music, and she also sang several others which have been in her repertoire for a long time. Wesson, Walters, and Simon were seen in a sketch called *A Suite Adventure*, which was seen for the first time at this house. The plot, what there is of it, concerns a husband and wife who have been separated for a year, and happen to occupy adjoining rooms at a hotel, which is supplied with all modern conveniences, including telephones. The man hears singing in the next room and gets the clerk in the office to connect him with his neighbor by telephone. They have a long conversation, full of "get-back" gags, without discovering each other's identity. They meet finally and decide to forgive and forget. The sketch is fairly well written, but there are entirely too many silly puns. It was well played by Mr. Wesson and Miss Walters, who were ably assisted by Mr. Simon, who contributed excellent and carefully studied imitations of Dan Daly, Stuart Robson, and Louis Mann. The Hawaiian Trio, made up of three young women, were seen for the first time in a novel and original specialty. They were attired in Hawaiian costume and sang and danced after the manner of the inhabitants of the island. The songs were new and pleasing, and the act is as a whole very enjoyable. H. W. Fitzgerald made his debut here and scored a hit in a sort of Froggitt act, in which he makes very quick changes. The debut in three songs, Bona Van Schnack, a society woman with domestic intelligence, also made her local bow in three songs, billed as "imitations of Parisian singers." Mrs. Van Schnack looked very well and sang fairly, but her "imitations" went no further than her costumes, which are built on the lines affected by some great opera singers. Eulalie and Kirwin offered a song and dance act, with talk thrown in, one of the most astonishingly crude affairs within the memory of mortal man. The talk, spoken with the easy, off-hand grace and ginger of a phonograph, should be left out at all hazards. Then perhaps the rest could be made acceptable. Business was good.

KOSTER AND BIAL'S ROOF-GARDEN.—Newhouse and Ward, in capital trick cycling, seen earlier at the Aerial Magnolia Grove, got away with the most applause. Annie St. Tel executed some difficult dances with great cleverness. The Leon Sisters, the Passports, Silvern and Emeric, Fox and Foxie, Ed Estus, and the Cardoville Troupe all contributed their familiar and admirable specialties. Pearl Hight sang some antique songs and did her imitation of Anna Held. Florie Parker, a pretty girl with a sweet but small voice, made her local debut in three songs. Flora Van Schnack, a society woman with domestic intelligence, also made her local bow in three songs, billed as "imitations of Parisian singers." Mrs. Van Schnack looked very well and sang fairly, but her "imitations" went no further than her costumes, which are built on the lines affected by some great opera singers. Eulalie and Kirwin offered a song and dance act, with talk thrown in, one of the most astonishingly crude affairs within the memory of mortal man. The talk, spoken with the easy, off-hand grace and ginger of a phonograph, should be left out at all hazards. Then perhaps the rest could be made acceptable. Business was good.

HAMMERSTEIN'S VENETIAN TERRACE.—The favorites who have been in the bill since the opening continued to make big hits with the large audiences which were attracted throughout the week. Belle Davis in her three songs, Bona Van Schnack, a society woman with domestic intelligence, also made her local bow in three songs, billed as "imitations of Parisian singers." Mrs. Van Schnack looked very well and sang fairly, but her "imitations" went no further than her costumes, which are built on the lines affected by some great opera singers. Eulalie and Kirwin offered a song and dance act, with talk thrown in, one of the most astonishingly crude affairs within the memory of mortal man. The talk, spoken with the easy, off-hand grace and ginger of a phonograph, should be left out at all hazards. Then perhaps the rest could be made acceptable. Business was good.

AMERICAN ROOF-GARDEN.—Al. H. Wilson had everything his own way here last week. He was in great form and never succeeded better in keeping an audience in good spirits. He has a way of driving home the point of a joke which compels laughter even from a dyspeptic, and his hearty laugh last week got their money's worth and more. His voice is constantly improving and seems to grow sweeter and more sympathetic as the years go by. He sang a parody on "Because," which brought down the house, not because it was so funny, but because he sang it so well. "Jess" Dandy continued his successful engagement and there seemed no limit to the number of encores the audience demanded of him. His parody on the "Ice-man" song is one of the best he has ever evolved, and it is nightly greeted with roars. Bertie Fowler, who is one of the few women who can tell stories successfully, succeeded in pleasing her hearers very nicely. She is refined and unaffected and deserves to succeed. Ruth White sang some songs very sweetly. The Pantzer Brothers were seen once more in their great head-balancing act. Others on the bill were Marie Stori, Mlle. Flora, the Althea Twins, and Swan and O'Day. The orchestra was admirably conducted by Charles A. Prince.

MADISON SQUARE ROOF-GARDEN.—E. J. Nugent, who is now the sole manager of this resort, presented a fair programme last week. Particularly worthy of praise were Irene Franklin, the bright soubrette; James Thornton, the effervescent dispenser of colloquial comicisms; Georgia Bryton, the smart little male impersonator, who sang some new songs, and Jordan and Welch, who know how to sing Hebrew parodies. The Four Emperors of Music played harmoniously. The Heltons introduced an odd and original act, in which dancing, fun and acrobatics were prominent features. The three Fanchonette Sisters, Signor Ricci, and John W. Isham's Octoroons also contributed to the pleasure of the audience. The Jack Marshall Quintette, consisting of Mr. Marshall and four young and ambitious singers, did a long-drawn-out sketch which was very good in some spots and very bad in others. When the skill is whipped together and shortened they ought to do well in the continuous houses. The orchestra at this resort does not seem equal to the task of playing for vaudeville acts.

TONY PASTOR'S.—A Wife Pro Tem, a new farce by Theodore Kramer, was produced here last week with Agnes Ardell, Lucille Allen Walker, and Emmet De Voe in the cast. The plot resembles that of *Jane*. A young man who has rich aunt receives a telegram saying she is on her way to visit him. He has written telling her of his marriage and of the "cute" ways of his baby boy. As he is not married, he is at his wits' end, until he hits upon the plan of having his housemaid pretend to be his wife. The old lady arrives and the plot moves along with a fair degree of smoothness until the old lady overhears a conversation between the maid and her nephew which reveals the entire scheme. She forgives them, however, on condition that they do marry,

and the curtain falls on the three in a tight embrace. The sketch is deftly put together, and though a few of the lines are rather broad it found great favor with Pastor's patrons. Miss Ardell is fairly clever and acted briskly. Mr. De Voe and Miss Walker were fully equal to the demands of their parts. Bonnie Thornton played a return engagement after an absence of only one week, which shows that her new monologue pleased Mr. Pastor as well as his patrons. George Evans, in spite of a severe hoarseness, made a big hit with his songs and wise remarks. He introduced a new con lullaby of his own, called "Look Out for de Hoodoo-doodoo Man," which won plenty of applause. Katie Rooney, assisted by John Harding, scored her usual success in her pleasing specialty, in which she is inimitable. Fred Walz and Jeanne Ardell scored one of the big hits of the bill by their very clever work in a sketch made up of bright dialogue, good singing of first-class piano-playing. Miss Ardell is vivacious and pretty and has an excellent voice, while as a rag-timer and general all-round eccentric comedian Mr. Walz has few superiors. Annie Morris sang some con songs with great unction and was rewarded with enthusiastic applause and encores. Others in the bill were Tina Corri and Val Stanton, Edith Ives and Goldwin Patten, Barrett and Learned, Bob Alden and "Strap" Hill, Nellie Hill and Hattie Mills, Batchelor Sisters, and Irving, the magician. The vitagraph showed a Spanish bullfight.

PALACE.—George Fuller Golden, looking happy and healthy after his vacation, headed the bill and kept his hearers interested and amused for upward of half an hour, with dissertations upon topics of the time and anecdotes of his old friend Casey. Ford and Francis were next in order of merit, and their picturesque little operetta, *The Tryst*, scored an undoubted hit. Mr. and Mrs. Augustin Neville were seen in a travesty sketch which contained many good lines and comedy situations. Lynch and Jewell are a bright and lively team of singers and dancers, and they won well-merited encores. Alexander Kearney repeated the hit he made the week before last at Proctor's down-town house. In a monologue made up of songs and stories in the Canadian-French dialect. Mr. Kearney understands the intricacies of the language of our neighbors across the border, and it is a treat to hear him rattle off his remarks in their quaint patois. Mr. and Mrs. Stuart Darrow did a diverting specialty, consisting of sand and smoke pictures and shadowgraphs, all of which were well done. Mixed-up language was furnished by Rice and Cady; juggling and dancing by Melville and Conway; high-class music by the Bates Trio; baritone solos by Edward J. Lloyd; magic by De Baer, and varied views by the stereopticon.

PROCTOR'S.—George Henry Trader presented Oscar's birthday, one of the funniest farces ever seen in vaudeville, and kept his auditors roaring for nearly half an hour. Mr. Trader understands just how a farce of this sort should be played, and he infuses his spirit into his associates, so that the result is more than pleasing. Elizabeth Woodson, the handsome Southern girl; Lizzie Annandale, Frank Rolleston, and Katherine Carlisle, supported Mr. Trader admirably. Terry and Lambert made their first appearance in this house in a neatly arranged singing and comedy sketch, which deserves to rank with that of Williams and Tucker. They made their appearance first in a street scene made up as a slightly tough boy and girl. Terry begins to sing a love ditty, and Miss Lambert pretends to take no interest, but when she realizes that he is appealing to her in the song a great change comes over her, and her mobile face expresses her delight as she drinks in the words of the song, in which she finally joins. The curtain is raised as they go off, and the interior of a humble home is disclosed. The dialogue discloses the fact that they have been married a year. The wife seems discontented because she has not money and fine clothes, but he soon proves that riches do not always bring happiness, and they go off to do their marketing, after singing a very pretty duet. Mr. Terry's voice is a very pleasing high tenor and Miss Lambert's is a sweet soprano. They blend well and their solos and duets brought them enthusiastic applause and well-earned encores. Blanche Ring was another fortunate applause-winner. She sang con songs with plenty of ginger and unction, and the audience was emphatic in its demands for more. Charles Wayne and Anna Caldwell were second headliners and justified the distinction by giving an excellent performance of their breezy farcette. To Boston on Business, written for them by George M. Cohan, Webb and Hassan also enjoyed seeing their names in black type and did some good acrobatic work. Hooker and Davis were frequently interrupted with applause for their neat dancing. Musical selections by the Goodman's, very neat dancing by Freeze Brothers, tambourine juggling by Freeze Brothers, banjo duets by Six and Gedney, songs and dances by Mlle. Lockette, gymnastics by Mlle. Bertina, a comedy skit by Gorman and Leonard, and views on the stereopticon were the other features of the bill.

AERIAL MAGNOLIA GROVE.—Adelaide Herrmann, the widow of the great prestidigitateur, made her New York debut as a vaudeville star, and scored a great success in her entertainment, which she calls *A Night in Japan*. She is very expert in sleight of hand, and understands all the hidden mysteries of the magician's art. Her contribution to the programme met with decided favor, and she was frequently rewarded with enthusiastic applause. Fay Templeton continued her engagement and repeated her first week's hit in her cleverly arranged singing specialty. Smith and Campbell came in for a good share of public favor and their gingery talking act kept the audience in fine humor. The others, who are nearly all holdovers, were Kelly and Ashby, Bruno and Gehrue, Mlle. Lotty, Walton's monkeys, Mlle. Erna's dogs, Carmelita and Ronald, La Petite Adelaide, the Ronay Sisters, Lea Talas, Yvonne Montalais, Stanton and Walton, the Tiller Quartette, the Sisters Bell, the Manhattan Trio, and William English. The ballets made their usual hit. Business was very large.

CASINO ROOF-GARDEN.—Edward Ever-resourceful Rice took charge of affairs here last week, and the popular roof seemed to take on a new lease of life under his expert management. Due credit must be given to his able lieutenant, E. D. Price, who was on hand to see that everything moved with clock-like smoothness. Those two popular girls, Nellie Hawthorne and Maude Courtney, who were all-Summer favorites here last season, returned and repeated their former hits. Miss Hawthorne, as radiant as ever, sang several new and catchy songs with her usual dash and expression, and Miss Courtney shared the honors with her by her capital rendition of the songs of long ago, which never lose their hold on the public heart. Knox Wilson, in his musical-comedy specialty; the Harvey Sisters, brisk comedienne; Charles R. Ward, robust singer of heart-touching songs; Amorita, a lithe and lissome dancer; the eight Phaseys, the Sisters Meridith, Shedman's dogs, Williams and Hood, William English, the Hale Sisters, Cooper and Reynolds, the American Musical Three, and Rice's bevy of beauties in various dances and marches were also in the bill.

GRAND CENTRAL PALACE ROOF-GARDEN.—Eleanor Falk, the dainty comedienne, scored a hit in her carefully chosen songs and neat dances. The Everett Trio won applause for their equilibristic feats. Ford and Dot West showed how funny they could be in black-face. Lizzie Mulvey and Pearl Inman were popular in their neat and taking specialty. McBride and Goodrich talked and danced themselves into favor, and De Witt and Kerwin and the vitagraph filled out an acceptable programme.

LYKENS AND MCGARVIE PART.

William L. Lykens and H. P. McGarvie, comprising the Lykens-McGarvie company, dissolved partnership last week by mutual consent. Mr. Lykens will continue the vaudeville agency in the Mirror Building and Mr. McGarvie will devote himself to the management of carnivals and exhibitions, in which line he has been very successful in the past.

BEATRICE MORELAND'S CAREER.



That good acting is appreciated by the patrons of the vaudeville theatres is amply proven by the success of Beatrice Moreland, who is now in her second season as a vaudeville star.

A Mirror man called upon Miss Moreland one day last week, with a view of obtaining an interview with her concerning her experience in vaudeville. He found her engrossed in the perusal of a new one-act play which an ambitious but unknown author had sent her in the hope that it might strike her fancy.

"This is the way I spend a good deal of my leisure time," said the fair star, as she rose to greet her visitor. "I read every play that is submitted to me, in the hope of discovering a good one. I must confess, however, that it is a discouraging task, as the majority of the plays sent me are absolutely worthless, on account of the lack of knowledge of the stage which seems to be the prevailing characteristic of these would-be Sardous and Gillelles."

"Have you enjoyed your vaudeville experience so far," inquired the scribe.

"Oh, very much, indeed," replied Miss Moreland. "I went into it with fear and trembling, but I was relieved so kindly that I soon felt quite at home in my new surroundings. It has so many advantages. There are no one-night stands; the theatres are always clean and comfortable, and best of all you are your own boss. I made my debut in vaudeville in George M. Cohan's farce, *A Game of Golf*, at Tony Pastor's, which I consider a lucky place, as so many successful stars made their start under the guidance of Mr. Pastor, who is one of the loveliest men in the whole world. After that I booked engagements over the Keith and Proctor circuits and the Kohl-Castle circuit in Chicago, through my own efforts, and without even consulting an agent."

"In what play did you make your first appearance on the stage?"

"I got my first experience in a small traveling company and made my first big hit in *Held by the Enemy*. I played ingenue parts in the company of Mrs. Fliske, who was then Minnie Madern, and later played in companies controlled by Daniel and Charles Frohman. I spent four years with Rose and Charles Coghlan, and played my last engagement in the legitimate with Sol Smith Russell, in *A Bachelor's Romance*, in which I was credited with making a decided hit. I have had several excellent offers to play in London, which my American engagements prevented me from accepting. One, for instance, was a part in *The Liars*, at the Criterion Theatre."

"You have devoted yourself to comedy parts principally, I believe?"

"Yes; I used to think I had great talent in the emotional line, but finally decided that comedy was my forte, and I have stuck to it ever since. Comedy is what the public wants, especially in vaudeville."

"I understand that you have certain well-defined ideas on the subject of stage dressing."

"Well, about the only idea I have on the subject is that an actress should always try to be as well dressed as possible. Half of the enjoyment of the women in the audience consists in taking in the details of a stunning gown, and I believe in doing all I can to help the women in my audience enjoy themselves thoroughly."

"What are your favorite amusements?"

"Horseback riding, driving, cycling, and rowing. I took the first prize of a gold medal once, at the horse fair in White Plains, for horseback riding. I am also very fond of traveling, and have been to Europe several times. I had intended going this Summer, and arranged for passage twice, but changed my mind both times. I find amusement in speculating, too, and take an occasional small 'fyer' in stocks or at the races, just to keep my blood in circulation. You must not think me frivolous, however, as I spend part of my time in study. I have mastered German and French, and have even solved the mysteries of Hebrew. I have made a careful study of the Yiddish jargon spoken on the East Side of New York, and my Hebrew friends tell me I speak it like one of the manor born, although I am not a member of the race."

"You have the reputation of being quite a clever business woman."

"Well, one has to be on the alert nowadays, in order that one's interest may be protected. This is an age of keen competition, and while I believe in paying great attention to the artistic side, I have found that it is necessary to be on the *qui vive* in a business way as well."

"You are well equipped for next season in the way of plays, are you not?"

"Yes, I have secured an excellent farce, called *The Financial Question*, by Charles Horwitz, and another, called *Taming a Husband*, by Michael Morton. I shall retain *A Game of Golf*, of course, which, by the way is being translated into German for me by Madame Von Trautmann, the celebrated German actress. I intend to do it in Berlin some time, and, in fact, I may do it here in New York, on some special occasion, assisted by one of the leading German actors of the Irving Place Theatre Stock company."

A knock at the door announced the arrival of Miss Moreland's leading man, and as she had to rehearse him in three plays, the Mirror man regretfully concluded his interview with one of the most charming young women in the profession.

F. F. PROCTOR GOES FISHING.

Proprietor F. F. Proctor, of the Proctor vaudeville circuit, started last week on a jaunt through the chain of Rangley lakes in Maine, where the charm of primeval nature is ever young, and where, also, ten-pound brook trout and twenty-five-pound land-locked salmon have been known to rise to the true sportsman's fly. Mr. Proctor is an expert angler, but he has never before visited the Rangley lakes, and he has, therefore, a treat in store for him. Mr. Proctor accompanies him, and on their trip they will pass a few days at Dexter, Me., the birthplace of Mr. Proctor, and of several generations of his forefathers. The popular manager has a charming summer villa at Larchmont, on the Sound, but his naphtha launch and the Sound breezes have for the nonce given way to the more alluring spell of the Maine forests. Mr. Proctor was registered at the Touraine, in Boston, for several days recently, and his general manager, J. Austin Fynes, was also a visitor to the Hub at the same time.

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CORINNE

What Boston Critics Say:

Boston Daily Globe, Tuesday, July 18, 1899.
The bills at Keith's this Summer have been varied in their character, but the attractions now being presented are probably the strongest that have ever been secured for a vaudeville house. This is as true musically as it is from a dramatic or variety standpoint, and yesterday was no exception, with Corinne as a topline. Corinne was the big new feature of the bill, and those who imagine that she is no longer the old Corinne have but to see her to be convinced of their mistake. She appeared yesterday in a number of songs and dances which showed that she had lost none of her ability to please, but was, on the contrary, a young woman in the full bloom of all her youthful enthusiasm. She sang a selection from The Serenaders which was received with the greatest applause; then, after making a change into a light-footed boy in knee breeches, sang the inevitable coon song.

Boston Herald.
That Corinne is still a Boston favorite was very evident at Keith's yesterday, when she made her first appearance in vaudeville in this city. Although she is now a young woman, there was much about her yesterday that reminded one of Corinne, the child who created such a sensation years ago, when she appeared in Pinafore, her easy grace and manner, her winsomeness and strong, clear voice, while her dancing was characterized by that modesty which permitted none of the extravagance of the ordinary singer of coon songs. Corinne did sing a coon song, and a good one, too, called "Sue Sue, Since I Met You," and it made a decided hit. Her first appearance was in an operatic selection from The Serenaders, after which she made two changes, appearing as a pretty boy in knee breeches, and later in tights. Her pretty costumes added much to the interest of her performance.

Boston Post.
The bill at Keith's yesterday was one of the strongest, from a musical standpoint, that has ever been presented at a vaudeville house. Corinne, the sweet-voiced singer and dainty dancer, who first came before the public as an infant phenomenon nearly twenty years ago, proved to be by all odds the great attraction, and she received a most enthusiastic reception from her Boston admirers. Corinne has lost none of that charm of manner which made her so popular as a child, and yesterday she seemed as young and fresh as ever, although more matured. She sang a number of songs, in costume, with all the dash and spirit that carries an audience with it, and was obliged to respond to several encores. She also introduced a number of new and pretty dances.

Boston Journal.
Corinne made her Boston debut in vaudeville at Keith's yesterday, after an absence from this city of nearly five years, and the reception she received left no doubt of the fact that she has lost none of her old-time popularity. As an entertainer and vocalist she never appeared to better advantage. She was very happy in her selection of songs, and her strong, full voice and attractive manner carried the audience with her, while her pretty dances brought rounds of applause. Corinne has certainly proved to be as great a success in vaudeville as she was on the operatic or burlesque stage, which is more than can be said of a great many stars who have left the legitimate. She has the ability to arouse the enthusiasm of an audience unaided, and has proved to be one of the few instances in which an infant phenomenon has developed into a full grown star. She made three changes in costume, and proved to be popular as a singer of coon songs.

N. B.—Agents: WILSON & SMITH, JOHN J. IRIS, GEO. LITAN, JAMES ARMSTRONG, WALTER PLUMMER. Personal Representative for Corinne, W. B. WARREN.

Grace Leonard

Signed with Thos. H. Davis for the Have You Seen Smith Co. for coming season.
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ALAN DALE, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."
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GEORGE LIMAN DEAD.

George Liman, the popular vaudeville agent, died suddenly of heart disease at his home, 136 East Eighteenth Street, this city, early on Sunday morning. His health had not been good for three years past, and it is only a few weeks since he returned from a long stay in Europe. On Saturday evening he seemed in better spirits than usual, but early on Sunday morning his wife was awakened by hearing him choke. She hurried next door and brought Dr. Miller, but Mr. Liman was dead when he arrived.

Mr. Liman was about forty-five years of age. He was born in Berlin, Germany, of a fine family, and came here about twenty years ago, after serving his time as a lieutenant in the German army. He was an accomplished pianist, and made a tour of this country in concerts. Later he became an agent for foreign vaudeville performers, and by degrees built up a splendid business, dealing in American and European acts. He was extremely popular with his clients, as he was strictly honorable in all his transactions and never practised any smart tricks to deceive his patrons.

He is survived by a widow but no children, and by three brothers, who are in Germany. One is a colonel in the German army, another is an author, who was a close friend of Bismarck, and the third is the Burgomaster of Thuringen.

Mr. Liman was a prominent Elk. He leaves his widow in easy circumstances. He will be sadly missed by hundreds of vaudeville artists, who had implicit faith in his trustworthiness and ability, and also by a large circle of friends, who admired him for his many good qualities. His business will be carried on by William Morris, who represented him while he was in Europe last season.

The funeral will take place to-day, Tuesday. The interment will be in the Lutheran Cemetery.

LILLIAN RUSSELL IN BURLESQUE.

Lillian Russell, who has been known for several years as the "Queen of Comic Opera," has decided to go into burlesque next season. Last week she signed a contract with Weber and Fields, and next season she will be a member of their Broadway Music Hall Stock company.

A Mirror man saw both members of the firm yesterday at their music publishing office. In speaking of Miss Russell and the company in general, Mr. Weber said: "We simply wanted to have the strongest company in New York, and no performer in the field is too good, or too high-priced for us. The salary we are to pay Miss Russell is a good deal more than the weekly remuneration of the President of the United States." "The company will also include Cassie Loftus, whom we expect will make a great success; Ross and Fenton, Peter F. Dailley, John T. Kelly, David Warfield, Bessie Clayton, the Nichols Sisters, and Weber and Fields. Julian Mitchell will be stage-manager, and our successful authors and composer of last season, Edgar Smith, Harry B. Smith, and John Stromberg, will continue to supply us with material. Our first burlesque will be called 'The Whirligig,' in which we open early in September."

Fay Templeton, by the way, will not be a member of Weber and Fields' company next season. She appeared at the New York Roof-Garden without asking their permission, and they decided not to renew her contract.

THE AL. G. FIELD GREATEST MINSTRELS.

The setting for the first part of the Al. G. Field Minstrels is upon a scale of magnificence rarely seen on the minstrel stage. There will be twelve drops and a background cloth extending around the entire back of stage in dioramic form. The scene represents the Garden of the Tuilleries in Paris. The seats and bric-a-brac usually seen in a park of this character are made to correspond with the general idea of the scene. In the centre background is a large practical fountain, worked by a pneumatic pump. This uses the same water over and over again, forty gallons being sufficient to make a fine display. One hundred and eighty electric lights are used on the arches and arbors, and two large lights on the background. The company is seen coming up the arbor from back of stage on either side, headed by the band. They march to the front, then file up through the park. The musicians and vocalists are not seated in semicircles, but are grouped picturesquely as though in a park on pleasure bent. The musicians are costumed in French military band uniform, and the vocalists are courtiers in Louis XIV costumes. The end-men and middlemen are supposed to be American visitors to the gardens. The title of this first part is A Night in Paris. Heading the list, the Faust family and Everhart, the German juggler, are the features of the company.

SUCCESS IN SOUTH AFRICA.

Nat Willis writes THE MIRROR from South Africa to the effect that he and his wife have scored a great success with the Johannesburgers. They had a benefit at the close of their engagement, which netted them quite a tidy sum, and were interviewed and boomed by the newspapers in a very elaborate manner. They were scheduled to open at the Palace, London, on July 10, for one month, after which they will sail for home to join Hopkins' Trans-Oceanics. Commencing in May, 1901, they are booked for three years in England, Ireland, Scotland, and Wales, including long engagements in the London syndicate halls. These dates were secured through the big hit they made in Dublin and Birmingham before leaving for Africa. Willis writes that the Johannesburg people are very fond of American acts, and not a single Yankee turn has ever made a "frost" over there. Willis was the first tramp impersonator ever seen in Johannesburg, and although he did not change a word in his specialty it went as well as it ever did in America.

A BUSY AGENCY.

Last week at the offices of Wilson, Smith and Grau was the busiest in the history of the concern. Contracts were signed and delivered between Monday and Saturday involving a total of \$91,000 in salaries. Fourteen acts were booked for the season, twenty-one for a period of over twenty weeks, and thirty-five for over ten weeks, while a total of 167 acts were booked for one week or more. The highest weekly salary involved was \$800, and twenty-seven acts were booked at salaries in excess of \$400 a week. Wilson, Smith and Grau have outgrown their present quarters and will move shortly to larger ones in the same building.

AN ATTRACTIVE NUMBER.

The London Music Hall, which is devoted to the interests of vaudeville performers, issued a

special Summer number on July 7. It is elaborately illustrated with portraits of music hall celebrities, and contains much matter of great interest to performers.

AMERICAN ROOF CLOSED.

The American Roof-Garden, which was opened on July 1, closed for the season on Saturday night. On account of the chilly nights and the damp weather, the business has been rather light and Manager Kingsbury thought it would be better to close up and spend the rest of the Summer in the country rather than waste his time and energies on an enterprise in which there was no profit. It is a wise manager who knows when he has had enough, and Manager Kingsbury's example could be followed with profit by the directors of a few other open-air places in town.

LOUIS M. GRANAT MARRIED.

Louis M. Granat, the whistler, informs THE MIRROR that he was married on April 24 to Julia Anna Wunder, of New York city. Mrs. Granat is a non-professional. The happy couple are touring in the West.

VAUDEVILLE JOTTINGS.

The Adams Brothers' Pantomime co. engagement has been extended from the original six weeks' contract, to ten weeks by Manager Dibble, of the Atlantic City Steel Pier co. This is proof that their performance of pantomime is giving general satisfaction. The Adams Brothers have made a personal hit in the principal part, in which they alternate, and the production as a whole is a credit to them. They are playing to the elite at Atlantic City.

Alberta Gallatin has accepted a one-act play, adapted from the German by Theodore Kremer, which she will probably use in August for a special two weeks' engagement at Proctor's New York theatres.

Harry Sweatnam has been engaged to manage the enterprises of Dave Lewis, which include The Broadway Burlesquers, The Little Magnets, and The Gay Burlesquers. All three co.'s take the road early in September. Mr. Sweatnam is spending the Summer with his wife at the Hotel Willomere, Bath Beach, L. I.

Henry Frey played the Palace Theatre in Boston week of July 10 and Shellpot Park, Wilmington, Del., week of July 17. He has been offered return dates everywhere. This week he is at Chester, Pa., with Richmond, Buckran Beach, and Ocean View, Va., to follow.

Harris and Fields, the well-known German comedians, have been secured by Gus Hill for next season for one of his vaudeville attractions. A comedy is now being written for them, in which they will star season of 1900-1901. They will introduce all the original material formerly used by Weber and Fields.

Henry D'Esta, who has taken the management of Headley's Pier, Ocean City, N. J., had the following bill last week: Walling and Walling, Linden Aug. Harry and Mal D'Esta, W. Wetherill, and D'Esta's musical cats. Colville and McBride scored a big hit on the pier week of July 10.

La Clair, La Nardie and Rith, and the Fauvette Twin Sisters, have closed a successful engagement over the Taylor circuit at Glenwood Park, Little Rock, Ark. Maud Fauvette has joined hands with La Clair and Rith, and they will produce the one-act comedy Marks the Law-yer. They will be known hereafter as the La Clair Trio. The Fauvettes will continue as a team in conjunction with the trio.

Falke and Semon are spending the Summer at Mr. Falke's cottage in Webster, Mass. It is on the shore of a lake, the name of which is pronounced Chaubunagungamung, although in the original Indian way the name is much longer. These clever musical comedians have signed with Robert Fulgura for next season.

Gardner and Gilmore, who are summering at Linwood, N. J., write that they will open their season Aug. 28. Until then they will be out of theatrical life, but will keep track of things by reading THE MIRROR each week.

A. S. E. Flynn, the musical director, is at present at his home in Brooklyn.

Ford and DeVera are playing the parks in Ohio, and their specialty is meeting with such favor that they are being made features almost everywhere. Last week they were at Cedar Point, Sandusky, O., with Youngstown and Elmira, to follow. They open on the Proctor circuit Oct. 4, making their fourth time in those houses.

Florence Bindley will sail for Europe on July 28 on the Majestic, to fulfill a two years' contract, commencing at the Empire Palace, Liverpool, Aug. 7. Charles F. Dittmar will sail at the same time, having accepted the European agency for a musical instrument firm. He will also look after The Pay Train and Captain's Mate, which will be produced in the English provinces next Fall.

T. J. Farron made a big hit last week at Minerva Park, Columbus, O. His press notices were very flattering.

Rehearsals for Rose Sydell's London Belles begin on July 31 at the Star Theatre, Brooklyn; for Frank B. Carr's Lillian Washburn Indian Maidens, on Aug. 7, at the Unique Theatre, Brooklyn; for Maceo's City Club and Jolly Grass Widows, on July 30, at Germania Hall, this city.

Abbott Davison ("old Sport Davie"), comedian and baritone, late of Joe Ott's co., is booked over the Kohl and Castle circuit, to open at the Chicago Opera House Aug. 28.

Rehearsals for Ed. F. Rush's Bon Ton Burlesquers began on July 23, at the Lyceum Theatre, Philadelphia.

Agnes Ardeck made her vaudeville debut last week at Tony Pastor's in a new sketch by Theodore Kremer, called A Wife Pro Tem.

Zeina Rawlston is playing a return engagement this week at Koster and Bial's Roof-Garden.

Alexandra Dagnuar, who arrived in New York last week, is singing at Shea's, Buffalo, this week. She will be in the opening bill of Koster and Bial's on Sept. 12.

Horace E. Vine has just finished a new sketch, called Her First Rehearsal, which he will produce in vaudeville early in September, supported by a well-known actress, Mrs. Vine's wife, Lois Mier, has retired from the stage temporarily on account of ill health.

The principal feature of The Midnight Orgie Club Burlesquers next season will be Mlle. Lotepitz in A Wild Night on the Beach.

Louis Powers has severed all connection with the Troadador Four and the Broadway Trio, and in future will work alone, singing descriptive

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songs. He calls himself "the pocket edition of Andrew Mack."

Lydia Yeamans headed the bill at the Empire, Liverpool, week of July 10, and scored a triumph judging from the notices in the Liverpool papers.

Barry and Bannan made themselves very popular last week at Central Park, Rittersville, Pa., in their Irish sketch and in an afterpiece called Love and War, in which they were assisted by Daisy Kernell, and Boyce and Black.

Jack Symonds, Emma Carus, and Valmore met and had an enjoyable time last week at Chicago. Miss Carus left on Thursday to fill engagements at Athletic Park, New Orleans; Valmore will leave shortly for New York to fulfill engagements in the East, and Symonds began his Eastern and Southern engagements at Ferris Wheel Park, Chicago, on July 23, with Richmond and Norfolk to follow. He will not be with H. Henry's Minstrels this season.

Cards are out for the wedding of Lydia Barry and George Felix, which will take place at the residence of Mr. and Mrs. Charles T. Ellis, Bath Beach, on Wednesday evening, July 26.

Al Wilson learned of the intended closing of the American Roof-Garden on Friday, and on Saturday he booked himself for this week at Brighton Beach Music Hall.

John W. Vogel and Arthur Deming's Big Minstrels will begin rehearsals at the High Street Theatre, Columbus, Ohio, Aug. 1. The company will number fifty people, among whom are Arthur Deming, John H. Mack, Ollie Young, Bentham and Byrne, Oliver, Marion and Pearl, the O'Brien Family, Lem L. Scott, E. L. Wayne, Milt Hall, Bob Price, A. Fred Acker, Maurice Haynes, C. Edward Dicken, Master George Jones, T. W. Durkin, Charles Fales, F. M. Decker, George Goevey, Thomas Herrick, John Hoffman, F. C. Williams, Vic. Erickson, George J. Forester, E. M. Finlay, W. E. Benton, J. Henry McCarthy, William Sothern, M. Picarrara, W. Althaus, W. B. James, Dan E. Washington, Thomas Fowler, Theodore Abrams, James West, J. A. Wilson, T. B. Jones, Edward Cruse, Charles Grimsley, Henry Baker, and T. H. Coleman. John W. Vogel is sole owner and manager, Edwin DeCoursey, general director, and Dave Fribourg, general agent, with two assistants.

Junie McCree and Matt Travers left San Francisco for New York on July 24. Both will be members of Weber's Dainty Duchess co.

John J. Iris has transferred his interest in A Soldier of the Empire to W. J. Fielding, and hereafter the firm will be Speck, Wall and Fielding. This action on the part of Mr. Iris was rendered necessary by the fact that his vaudeville booking agency takes up all his time to the exclusion of other enterprises.

The soldier-actor, Mortimer Kaphan, has been engaged to put on his new sketch, The Soldier's Revenge, beginning July 26, at Kessel's new Manhattan Park, 158th Street and Eighth Avenue. Mr. Kaphan will be assisted by Hazel Hunt.

George Bryton, having achieved much favor on the Madison Square Roof-Garden, was re-engaged for a second week.

Mr. and Mrs. Stuart Darrow will open on the Burke circuit of parks on July 31.

Louise Mullen is supporting Clayton White in a sketch at Proctor's.

Joseph Finn, of Berry and Finn, was bitten by a kissing bug while playing Riverside Park, Mass., week of July 17, and was very ill for a couple of days. He pulled through by Friday, and finished the week with a swollen face.

The following people played Riverside Park, Amherst, Mass., last week, and made decided hits: Berry and Finn, Billy Carney, and Ella Morris. John J. O'Leary is musical director of the park.

There was a meeting of several Southern managers in Norfolk, Va., last week. The object of the meeting is to form a Southern syndicate of parks, comprising the Virginia circuit, the Ohio circuit, Crawford circuit, and Southern circuit. By doing this they will be able to book performers direct from New York for from twenty to forty weeks, and will also be able to pay larger salaries, thereby getting better performers.

The Empire Comedy Follies, consisting of William Cooley, Louis A. Hamey, Clarence R. Wil-

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bur, and William Fuller, closed an eight weeks' term in St. Louis on Saturday, and immediately signed with Bryant and Watson's Australian Beauties Burlesque co. The four will open with the organization at Pittsburgh, Pa., on July 31.

Dollie Evans, a vaudeville performer, drank carbolic acid by mistake for medicine on Sunday last. She is detained at Bellevue on a charge of attempted suicide.

George Totten Smith has delivered the manuscript for the burlesque for the Utopians, for which company Manager T. W. Dinkins promises a very novel display of paper. He has engaged for The Knickerbockers Vera Woods, Minnie Courtney, May Holly, Lizzie Goodwin, Minnie Stone, Emma Fields, Dora Denton, and Maude Gilbert. Martin Jackson has designed the costumes.

A benefit for the family of the late Charles Graham, the song writer, who died in poverty, will be given at Beckman's Hall, 142d Street and Eighth Avenue, on July 28.

Charles King, the contra-tenor, who was the feature of the Gypsy Quintette, has started out in an act of his own, entitled The Shabby Gen- teel. Mr. King was the tenor soloist in The Lit- tle Church Around the Corner for many years.

VAUDEVILLE CORRESPONDENCE.
CHICAGO, ILL. - Aimee, the beautiful European dancer, is the star attraction at Hopkins', and is making a tremendous hit with her series of sensational and original fire dances. The Fredericks Family and others are on the vaudeville programme. The Three Musketeers is held over for a second week. The revival of this play has been a big success, and Colonel Hopkins presented it in most elaborate style.

Marie Jansen, who was billed to appear at Sans Souci Park some weeks ago, for some unknown reason did not appear. In the bill at the Chicago Opera House this week she is the star. This looks like a point for the Western circuit, as the Sans Souci Park management is looking independently. Moun- ton and Mounch Chit, Barnes and Sisson, Carter De Haven and Bonnie Mai, Caswell and Arnold, Lieb, Seerle and Lieb, Zavo and Mlle. Hilda, Louis Granat, Kelly and Oakford, Virginia Lehmann, Harry Le Mack, Flood Brothers, Frank Hall and Hettie Ken- ton are the other numbers on the Opera House bill.

Papinta, Cheridih Simpson, Taciana, Larry Le Roy, Wartenberg Brothers, Smith and Cook, Carrie Scott, and Fred Nibbi make up the bill at the Music Temple Roof-Garden.

Business at Ferris Wheel Park has been very big. The programme consists of the Prince and Princess, Paradis, Hogarty and Laigrie, Jack Simmons, Wil- liam De Boer, Josephine Harvey, and the Wilson Family.

Sam T. Jack's has the usual good burlesque co., with Fatima, Brandon and Clair, Wert and Adair, Gusie Vivian, and Hayes and Brandy.

O'Dell and Peary, Musical Macks, Surgeon Broth- ers, and Wilson and Mason are at the Chutes.

Sans Souci Park has for a headline James H. Cul- len, the popular story teller, who takes up thirty minutes, during which he amuses the audience with his jokes and parodies. Carnillas, Mary Lane, and several others furnish a very good performance.

Items: Billy Emerson is just about able to get around. His friends are preparing a monster bene- fit, which will take place at one of the down town houses. T. E. Maceo is here looking after his new house, the Trocadro, which opens Sept. 2. - Walt K. Hill is spending his vacation with his friends here. - Mahan Brothers are doing a great business with their big minstrel and gony show under canvas. - Harry Davis, of Pittsburgh, has secured the Dearborn Theatre for four weeks, commencing July 30, for the exhibition of the Fitzsimmons-Jeffries views. The regular season opens with the stock co. Sept. 2. - Sullivan and Weber have just completed a pleasant engagement on the circuit and left for their Summer home, Point Pleasant, to rest until the opening of Rice and Barton's Big Show, with which they are engaged as one of the features.

WILLIAM FITZGERALD.

CLEVELAND, O. - The street car strike, which was reopened 17, is again embarrassing the resorts. Notwithstanding this the Garden has been crowded at every performance. The bill for the past week was unusually strong. For week 24 the Three Macurte Sisters will head this bill; Monro and Mack, the Blondells, Hanson and Nelson, Duffy, Sawtelle and Duffy, Swan and Barnard, and Sophia Burnham. The attractions at Enid Beach Park have been unusually good. The bill at week 25 will

contain A. C. Lawrence, Diana, Kelley and Mason. Saville Sisters, and M. Chick. Buffalo Bill's Wild West Show will be at the lot corner Madison and Cedar 24 for two performances. This city has the distinction of furnishing Colonel Cody with grounds that are virtually his own, he being one of the heirs of the Cody estate, which owns these grounds. They are very spacious and well fitted for his show. A sad accident occurred at Euclid Beach Park Wednesday afternoon. B. Charles J. Keefe, an acrobat, who had been making ascensions, was struck by the guy rope of the trapeze and his body fell to the ground, death occurring about an hour afterward. He lived in this city.

PHILADELPHIA, PA.—Keith's is the only playhouse open in this city, and George E. Bogle, the resident manager, with his usual enterprise gives the patrons this week a programme of merit and novelty. Ching Ling Foo, Chinese magician, and his co. head the list, followed by Robert Downing and co. in the arena scene from The Gladiator. Weston, Walters and Simon, the Levitons, Canary, Linton and McIntyre, Glose Brothers, Boyce and Laman, Gotham Comedy Four, Hal Merritt, Four Florences, H. V. Fitzgerald, the American Fregoli, Quigley Brothers, and the biograph. Night and day to capacity. Items: Floyd Lauman, the enterprising manager of the Trocadero, informs me that he will open the season Aug. 12 with Tom Maceo's City Club. The Lyceum Theatre opening date has not as yet been announced.

SAN FRANCISCO, CAL.—Another good bill at the Orpheum week 9-15. Minnie Palmer appeared as Rose Pompon and was much admired. She was well assisted by Francis Jerrard. Hayes and Lytton raised a mirth in A. Wise Guy. William and Shields did a clever comic turn. George Wilson entertained with a mixture of jokes, old and new. The Rixfords were excellent acrobats. The Gardens were good musical comedians. J. Morie juggled well. Novelties for week 16 include Kilpatrick and Barber, trick bicycle riders; Le Browns, one-legged acrobats; the Pasqualls (re-engaged); and Hardini, the mystery. Ada Sweeney is the name of a little lady who is singing well at the Orpheum. At the Chutes the attractions include the La Mont Family, Stella Berlin, and Armstrong and O'Neil.

BOSTON, MASS.—Keith's bill is topped by Rose Coghlan, assisted by John T. Sullivan, in Between Matinee and Night. Henri French, the juggler, also has a big type, and so do Gilmore and Leonard, the Celtic comedians. Others on the programme are: Reno and Richards, Ladell and Francis, Albertus and Kelly, Knox Wilson, Viola Waterhouse and the Symphony Orchestra, Mulvey and Inman, Flakowsky, Christie Morrison, Swor and Devore, Pierce and Egbert, and the biograph. Corinne, who made a hit at Keith's last week, has transferred herself to the Point of Pines for the Sunday concert yesterday.

At Austin and Stone's are the Santiago Belles and Ellis Morris, Kilday and August, Conroy and McCoy, Lillian Beach, West and Williams, Lavarine and Williams, Harry Stanley, the Sisters Nestore, Francis Harrison, C. H. Price, Strand and Strand, and J. J. Farley.

The Flying Orville, acrobats, and Roylat, equilibrist, are at the Chutes.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Opened large patronage week 15-22. The farce, A Scrambled Egg, by entire co. was well received. Catherine and William Becker are bright and clever. Edna Rainer, Lulu Joadwin, Edith Margetta, and Kay Mac are pleasing vocalists. Eunice and Frank Ellis in a talking act, Chick Kehoe, and A. Veith helped to make the entertainment satisfactory. Olympic (S. Fink, manager): Week 15-22 a good bill was presented to good audiences. Rockfield and Hall, Alec Butler, George Trump and Charles Ellis, Lottie La Vere and Grace Flynn, Hazel Lind, Annette Gordon, Blanche Ward, Hazel De Mar, Polly O'Neill, Bessie Green, Gladys Cetus, and Perry Sisters do good work; entertainment pleased. Tivoli (John Straka, proprietor): This house has continued good patronage. Week 15-22: Mollie Thomson and Ed. Benington.

COLUMBUS, O.—Minerva Park Casino (J. K. Burke, manager): This popular resort is presenting splendid attractions and drawing fine houses. Week 16 Hugh Stanton and Florence Modena in For Reform scored a hit. Barney Fagan and Henrietta Byron made a good impression. George B. Alexander, T. J. Farron, Vera King, Touhey and Mack, and Conaway and Staats completed the bill. Week 23: Ezra Kendall, the Nawns, Banks Winter and Little Mona, Collins and Ray, Carrie Hilliard, and Gailand. Collins' Garden (Herman Collins, manager): Good crowds attend this cozy place, hear good music, and see a good vaudeville entertainment. Week 16: Cecil Belknap, Louis Gravatt, Hal Stevens, and Mr. and Mrs. Neil Litchfield. Orlentany Park Casino (George Chennell, manager): Week 16: Tom Hebron, Lamkin and Wilkes, M. Forman, the Gieses, Wellesley, Lotta Giddens, and Harry Howard.

RICHMOND, VA.—Auditorium (Thomas G. Leath, manager): Embracing the following people, are drawing large and well-pleased audiences week 17: Tuxedo Quartette, Nugent Brothers, William Josh Daly, Rading, Craig and McDonald, Thomas J. Dunkin, and Charles Prince. Main Street Park (Allen Jenkins, manager): An excellent bill is attracting good crowds. It includes Monte Myro Troupe, the Doners, Boyce and Black, Weston and Bensley, and Alice Gilmore. Jefferson Roof Garden (Jake Wells, manager): Manager Wells is this week giving the best entertainment in this city. The business is big. The olio includes Harry Stanley and Doris Wilson, the Jonny Eddy Trio, the Blondells, Grace Leonard, and others.

KANSAS CITY, MO.—Fairmount Park Orpheum: Henry Lee headed an excellent bill 16-22. He gave many interesting impersonations of well-known men, such as Rudyard Kipling, General Grant, General Robert E. Lee, and Richard Croker. Other acts were those of Dixon, Bowers and Dixon, Caswell and Arnold, Mary Lane, Bonita, Nadine Regah, and Antonio Maxwell. Great preparations are being made for the second night of the Friday evening of each week, having been set aside for those who have aspirations for the stage. This innovation has become exceedingly popular, and affords the audiences much amusement. Troost Park: Nightly concerts are given by Zimmerschied's Military Band. Leora Herbert and Signor Enrico Mortello are the soloists.

HARTFORD, CONN.—Chutes and Werder's Park: Week 17: The Three Westons, Barrett Brothers, F. W. Roberts, and Woldorf and Berwick; attendance large. The Sunday concert by Colt's First Regiment Band are extremely popular and draw immense crowds. Items: Arthur Dockstader (cousin of Lew), advertising agent of Parsons' Theatre, is acting in a similar capacity at Werder's Park, and his courtesy insures the most prominent space whenever he wants it. A. H. Loomis, corresponding secretary of the Press Club and Hartford representative of the New York Sun, sailed for a three months' tour of Europe 12. On his return he will renounce journalism, having accepted a very lucrative position with the Farmers' Loan and Trust Co. of New York.

NORFOLK, VA.—Auditorium (James M. Burton, manager): Week 17: The following performers are giving excellent performances nightly to large and enthusiastic audiences: St. Leon and Gonzales, Kelly and St. Clair, Arlington and Leonard, Hoss and Hunt, Lillian Wallace, Winnie Louis, Wood and Darling, and a vitasec production of the Fitzsimmons-Jeffries fight. Ocean View (O. P. Sisson, manager): This popular resort is putting up fine performances nightly to S. R. O. The following artists are on the bills week 17: Billy Van, Stewart and Gillen, Mattie Boornu, Swift and Huber, and O. P. Sisson assisted by Esther Wallace. Week 24: Simmons and Sisson's Minstrels.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Fine business 16-16 was the result of a most entertaining bill. Will M. Cressy and Blanche Dayne were exceedingly clever and amusing in Grasping an Opportunity. Melville and Stetson scored with songs and impersonations. The Four O'Learys gave a wonderful exhibition of acrobatics, and the biograph presented a number of new pictures. There were also Francesca Redding and co., the Photos, and Fred Niblo and Tacchini, who repeated their hits of the preceding week. Coming 17: Three Gardner Brothers, the Farnells, Morie, and Mac Cressy.

DENVER, COL.—Chutes Park (Harris and Bannan, managers): 16-22: A most excellent olio is provided. Miss Cleveland, Eugene Wheeler, La Francesca, Butterfloss and Sully, and George Phillips and Ruby Shuckler. The headliners of week 23 are the Four O'Learys. The several novelties on the Midway, the chutes, and scenic railway also attract. Good business is the rule. 23: Pinafore by a competent

opera co. will be given on a ship anchored in the lake.

TORONTO, CAN.—Munro Park (William Banks, manager): J. E. Tilton, baritone, heads an unusually good bill week 18. Other acts include the Buffalo Queen City Trio, Fletcher, James Bensley, Daily Brothers. The park continues popular. Hanlon's Point (William Galt, manager): The Passion Play, reproduced by a moving picture machine, is a drawing attraction and is retained for another week. Item: Michael Shea's new vaudeville house here will be named the Victoria, in honor of Her Majesty.

SIoux CITY, IOWA.—Riverside Aerial Casino (A. B. Beall, manager): Opened 17 for Summer season with Selson and Selson, Harry Moore, Mabel Hite, Belle Williams and Jack G. Allison. Master Richards, Leando Brothers, and J. Albert Kennedy, Mr. and Mrs. Selson, Mabel Hite, and Harry Moore were prime favorites and others were very good. The house seats 750 and is brilliantly lighted. The stage is well fitted with new scenery. Vaudeville in Sioux City promises to be very popular.

DULUTH, MINN.—Pavilion Summer Theatre (R. J. Morris, manager): Business good. Week 10: Harry Fralick, Joseph Dreano, Blackford Brothers, Stella Lawler, Woodson and Wells, and Miss Croix. Harry Fralick's high dive was the feature. Parlor Theatre (W. J. Wells, manager): Business excellent. Week 17: Edith Cole, Mayne Smith, Langley and Faurer, Grace Gilmore, Harper Alberti, Birdie Clayton, the Zimmermanns, Eva Ross, and Mamie Stewart. Alberti's juggling is the feature.

LACONIA, N. H.—The largest open air auditorium in the State, located at The Weirs, close by the shore of the famous Lake Winnepesaukee, has been secured for the season by the Laconia Street Railway Co., and engagements have been made with the leading vaudeville cos. on the New England circuit. New co. each week with performance every afternoon and evening except Sundays. Week 17-22: Frank Bush and vaudeville co.

BUFFALO, N. Y.—Week 17-22 proved one of the most successful in the history of Shea's. Camille D'Arville was the headliner and proved a most potent attraction. Nellie O'Neill's charming personality won her favor, and she made a decided hit all week. Hines and Remington also pleased. Others were Macarte Sisters, Newell and Sheveto, Musical Johnsons, Gypsy Quintette, Jack Norworth, and the biograph. Week 23-24: Alexandra Dagmar.

OMAHA, NEB.—At the Trocadero manager W. W. Cole has Bert Coote and Julie Kingsley as his stars week 16; also John T. Powers, John A. West, Kelley and Oakford, and the Three Constantine Sisters. Manager Cole will shortly put on a light opera co., which promises to receive good patronage. At Wirth's Music Hall, Maria Wilbur, Helene Mignon, Hill and Edmunds, Rhoda Oliver, and Bessie King week 16.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Week 17: Adgie and her lions, Frank La Montine, Nellie Nichols, Josephine Gassman, Nellie Watters, and Pete Baker. James Jeffries appeared in boxing exhibition afternoon and evening 22. Items: W. H. Metcown, THE MIRROR'S Urbana correspondent, paid me a call 18, and my name is now enrolled in book No. 33 of his autograph department. NEW ORLEANS, LA.—At West End Deltorelli Brothers were well received and the Pantzer Trio in their second week continue to please. Perkins' Band, vitaphone, scenic railway, and the ostrich farm are additional features. The Athletic Park management offers Brooks, Marine Band, Conkley and Husted, Stuart, male quartet, and the cinematograph. Emma Carus and others 23.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., managers): Hartzell's Circus Royal co. opened for one week 17 and have given such an interesting entertainment that the attendance has been very large and growing. The co. consists of the Lawandens, Burto, Lew Abbott, Hartzell, Professor Coffrey's dog circus, Mlle. Alberta, and Mms. Cundaux.

HAMPDEN, ME.—Riverside Park (J. W. Gorman, director): Gorman's Ideal Minstrels closed 15 to large attendance and satisfaction. Gorman's Vaudeville Stars opened 17 and pleased good audience. People are Morrello Brothers, Little Blanche, John Barker, Cushing and Merrill, Madame Barrutio, and Willis Milligan. Gorman's Olympia will be the attraction 24-29.

SANDUSKY, O.—Cedar Point (George A. Beckling, manager): The following gave entire satisfaction week 16: The Five Walton Brothers, Karson and Willard, Patterson Brothers, Maide Duffa, and "Lanky Boh." the boxing kangaroo, Cora Beckwith gives two daily exhibitions in the lake. Immense crowds visit the resort daily.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (Patrick McCue and Edward Maloney, proprietors): Jack Rossley, manager: Week 17-22: William and Lottie Bohorne, Daisy Ward, Mlle. Viola, Harry A. Stone, and Harry Van Vughten. Week 24: John F. Clark, Mattie Angelina, Master Clark, the Halls, and May Vincent. WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, manager): Clarence Leonard, business manager: Week 17-22: Daley and Doyle, Zandrulla, Ashley and Aldo, Ollie La Mont, Sadie Manning, and Myrtle La Blanche. Item: Clarence Leonard, business manager, is enjoying a month's vacation at his old home in Ohio.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donohue, proprietor): C. C. McClurg, manager: Week ending 22: The Samoyas, the Halls, Rose Harlow, W. H. Hall, and Bessie Hall. Attendance good. Item: Manager McClurg is at his home in Indianapolis on a ten days' visit.

HAMILTON, O.—Lindenwald Park (Thomas A. Smith, manager): Harry Edson and his dog is the feature week 17. Others are Madge Mack, Reed and Beeger, Rose Durrill, and Mitchell and Kelly. Business continues large.

MUSKOGEE, MICH.—Lake Michigan Park F. L. Reynolds, manager: The Musical Ravens, Dubek's dogs, cats, monkeys and rats, Rosarie, Powers and Hyde played 16-22 to S. R. O. Morland, Thompson and Roberts, Three Schuyler Sisters, and Whiting Sisters 23-29.

TRANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Edna Bassett Marshall and co., Kasten, Duvet and Kasten, and Coin's dog circus opened week 17 to large audience. Week 24: Noss Family, Harry Watson, and the Harbicks.

FITCHBURG, MASS.—Pinchurst: Week 10-15 Whirlwind Entertainers gave good performances. Bill is headed by Harding and Ab Sid, and includes the Wilsons, Jack Dempsey, Mlle. Olive, and May Mooney. California Minstrels 17-22.

NEW BRITAIN, CONN.—White Oak Park (E. H. Mather, manager): Stockwell's Entertainers, including Flax and Dunn, Gilbert Girard, Anna Girard, Nick Brown, and Howard and Linder pleased large audiences week 17.

LIMA, O.—Hoyer Park Auditorium (Charles H. Sontag, manager): Vaudeville 16-15 to fair business. Jeffries-Fitzsimmons fight 17-22.

VAUDEVILLE PERFORMERS' DATES.

America's Comedy Four—Wilmington, Ore. 24-29. Amee—Hopkins, Chicago, 25-Aug. 5. Aug. Edna—Lagoon Park, Cin. O., 24-29. Appelbaum—Quincy Point, Boston, 24-29. Albertus and Hawley—Keith's, Boston, 24-29. Armas and Alice—Keith's, N. Y., 24-29. Adgie, Mlle.—Orentany Park, Columbus, O., 24-29. Adelaide, La Petite—N. Y. Roof, 10-29. Ani, Mlle.—Lake Erie Pk., Toledo, O., 23-29. ALDRICH, CHARLES T.—N. Y. Roof 24-29. Adams Brothers Co.—Atlantic City, N. J., June 19-Sept. 2. Allen, Julia—Proctor's, N. Y., 24-29. Brand Brothers—Forest Park, Highlands, St. Louis, 17-29. Bartlett and Morris—Pastor's, N. Y., 24-29. Byrne, John H. W.—Keith's, Phila., 17-29. Bell Sisters—N. Y. Roof, 10-29. Bruno and Gehrue—N. Y. Roof, 10-29. Bartho—Victoria Roof, N. Y., 10-29. Bingham, Ralph—Keith's, N. Y., 24-29. Bates Musical Trio—Proctor's, N. Y., 24-29. Bernards, The—Keith's, N. Y., 24-29. Bon Ton Trio—Keith's, N. Y., 24-29. Rickard—Victoria Roof, Phila., 24-29. Bertina and Inman—Keith's, Phila., 24-29. Barto—Victoria Pk., Reading, Pa., 24-29. Beards, The—Springfield, Mass., 24-29, Hartford, Conn., 31-Aug. 5. Barry and Ranton—Paxtang Pk., Harrisburg, Pa., 24-29. Barnes and Sisson—Chicago O. H., 23-29.

Brighton Trio—Guvonator's Pavilion, Atlantic City, N. J., 17-29.

Blondella, The—Garden Theatre, Cleveland, 24-29.

Burnham, Sophia—Garden Theatre, Cleveland, 24-29.

Barry, Mr. and Mrs. Jimmie—Newark, O., 23-29. Akron, O., 30-Aug. 5.

Bright Bros.—Keith's, Philadelphia, 24-29.

Clivette—Royal Theatre, Birmingham, England—Indefinite.

Carus, Emma—Athletic Park, New Orleans, 23-Aug. 5.

Ching Ling Foo—Keith's, Phila., 24-29.

Conley Sisters—Hillinger's Garden, Chicago, 24-29.

Cullen, Jas. H.—Sans Souci Pk., Chicago, 23-29.

Cornallias, Five—Sans Souci Pk., Chicago, 23-29.

Chelsea Newsboys' Quartette—K. and B's Roof, N. Y., 24-29.

Chick, M.—Euclid Beach Pk., Cleveland, 24-29.

Collins and Ray—Minerva Pk., Columbus, O., 24-29.

Caswell and Arnold—Chicago O. H., 23-29.

Clayton and Clary—Forest Pk., Highlands, St. Louis, 24-29.

Clayton White Co.—Proctor's, N. Y., 24-29.

Caron and Herbert, Brighton Beach, N. Y., 24-29.

Curran, Freddie—Quincy Point, Boston, 24-29.

Cunningham and Smith—Palace, Boston, 24-29.

Cline, Minnie—Palace, Boston, 24-29.

Collins, Sam—Palace, Boston, 24-29.

Coghlan, Rose—Keith's, Boston, 24-29.

Canary—Keith's, Phila., 24-29.

Campbell and Caulfield—Grand Central Roof, N. Y., 24-29.

Clifford and Ruth—Keith's, N. Y., 24-29.

Derenda and Breen—Dighton Rocky Pk., Dighton, Mass., 24-29.

De Filippi's Troupe—K. and B's, Roof, N. Y., 24-29.

Diana—Euclid Beach Pk., Cleveland, O., 24-29.

De Vaulis, The—Pastor's, N. Y., 24-29.

De Tappe, Hubert—Pastor's, N. Y., 24-29.

Dagmar, Alexandra—Shea's, Buffalo, 24-29.

De Haven and Mai—Chicago O. H., 23-29.

De Roe, William—Ferris Wheel Pk., Chicago, 23-29.

Devereaux and Devereaux—Duquesne Garden, Pittsburgh, 23-29.

Dougherty, Hughey—Suburban Pk., St. Louis, 24-29.

Downing, Robert—Keith's, Phila., 24-29.

Duffy, Sawtelle and Duffy—Garden Theatre, Cleveland, 24-29.

Davis, Belle—Victoria Roof, N. Y., 10-29.

Davis, Geo. C.—K. and B's, N. Y., 24-29.

Dillon and Garland—Lycoming O. H., Williamsport, Pa.—Indefinite.

Drown, Mr. and Mrs. Stuart—Idlewild Pk., Newark, O., 31-Aug. 5.

Dowus, T. Nelson—Palace, London, England—Indefinite.

Dixon, Bowers and Dixon—Suburban Pk., St. Louis, 23-29.

Daly, Gus, Quincy Point, Boston, 24-29.

Daly and Devere, Palace, N. Y., 24-29.

Electric Quartette—Syracuse, N. Y., 24-29.

ELY, EDGAR ATTHISON—Tivoli Music Hall, London, England, 10-Aug. 5.

Erna, Mlle.—N. Y. Roof, 10-29.

Evans, Lizzie—Pastor's, N. Y., 24-29.

Esmeralda—Forest Pk., Highlands, St. Louis, 24-29.

Esquimalos—Victoria Roof, N. Y., 24-29.

Eytling, Rose—Keith's, N. Y., 24-29.

English, Willie—N. Y. Roof, 24-29.

Frencelli and Lewis—Columbus, O., 24-29. Dayton, O., 31-Aug. 5.

Fields and Ward—Keith's, N. Y., 24-29.

Flores, Bro.—K. and B's, Roof, N. Y., 24-29.

Florence, Four—Keith's, Phila., 24-29.

French, Henri—Keith's, Boston, 24-29.

Fitzgerald, H. V.—Keith's, Phila., 24-29.

Fredericks Troupe—Sans Souci Pk., Chicago, 23-29.

Flakowsky—Keith's, Boston, 24-29.

Farrell and Taylor—K. and B's Roof, N. Y., 24-29.

Francioli Sisters—K. and B's Roof, N. Y., 24-29.

Faquette Sisters—Cin. O., 24-29.

Franklin, Irene—Pastor's, N. Y., 24-29.

Flood Bros.—Chicago O. H., 24-29.

Flora, Mlle.—N. Y. Roof, 24-29.

Goldin, Horace—Lagoon Pk., Cin. O., 24-28.

Grant Sisters—Pastor's, N. Y., 24-29.

Gallardo—Minerva Pk., Columbus, O., 24-29.

Griffin Bros.—Forest Pk., Highlands, St. Louis, Mo., 24-29.

Gordon Comedy Four—Keith's, Phila., 24-29.

Gilmore, Alice—Madison Square Roof, N. Y., 24-29.

Golden, Geo. Fuller—Proctor's, N. Y., 24-29.

Garvin and Platt—Phoenix Hill, Louisville, Ky., July 3-Sept. 2.

Granat, Louis M.—Chicago O. H., 23-29, Ferris Wheel Pk., Chicago, 30-Aug. 5.

Gilmore and Leonard—Keith's, Boston, 24-29.

Gautier—Victoria Roof, N. Y., 10-29.

Galletti—Victoria Roof, N. Y., 10-29.

Gloss Bros.—Keith's, Phila., 24-29.

Gaylor and Gaff—Norumbega Pk., Auburndale, Mass., 24-29.

Garrisons, The—England—Indefinite.

Glockers, The—Keith's, N. Y., 24-29.

Goldens, Three—Palace, N. Y., 24-29.

Howe and Edwards—England—Indefinite.

Hefron, Tom—Fairview Pk., Mansfield, O., 23-29.

Hines and Remington—Keith's, N. Y., 24-29.

Hewitts, Two—Chicago, Ferris Wheel Pk., 23-29.

Hilliard, Carrie—Minerva Pk., Columbus, 24-29.

Hanson and Nelson—Garden Theatre, Cleveland, 24-29.

Hermann, Mme. Adelaide—N. Y. Roof, N. Y., 17-29.

Hedrix and Prescott—Palace, N. Y., 24-29.

Hall, Mlle.—Hillinger's Garden, Chicago, Ills., 24-29.

Hawkins, Lew—Lagoon Pk., Cin. O., 24-29.

Harbeck, The—Casino, Mansfield, O., 24-29.

Hale, Frank—Chicago O. H., 24-29.

Hogarty and Lavigne—Ferris Wheel Pk., Chicago, 23-29.

Harvey, Josephine—Ferris Wheel Pk., Chicago, 23-29.

Hawley, Walter—Duquesne Garden, Pittsburgh, 23-29.

Hodgdon, Alice—Quincy Point, Boston, 24-29.

Houghton, Marie—Quincy Point, Boston, 24-29.

Hart and Williams—Palace, Boston, 24-29.

Holland, E. J.—Norumbega Pk., Boston, Mass., 24-29.

Hodges and Touchmore—Grand Central Roof, N. Y., 24-29.

Howley and Leslie—Keith's, N. Y., 24-29.

Holstones, The—Proctor's, N. Y., 24-29.

Hanson and Drew—Syracuse, N. Y., 24-29.

Inhof and Correne—Hillinger's Garden, Chicago, 24-29.

Isham's Octoroons—Madison Sq. Roof, N. Y., 24-29.

Jones and Sutton—Cuba Theatre, Havana, Cuba—Indefinite.

Johnstons, Musical—Palace, N. Y., 24-29. Empire, Atlantic City, N. J., 31-Aug. 5.

Johnson Bros.—Victoria Roof, N. Y., 10-29.

Janson, Marie—Chicago O. H., 23-29.

Jones, Irving—Palace, Boston, 24-29.

Jones, Chrissie Morrison—Keith's, Boston, 24-29.

Johnstons, The—Palace, N. Y., 24-29.

Justette—Palace, N. Y., 24-29.

Knoll and McNeil—Meadville, Pa., 24-29.

King, Louisa—Victoria Pk., Ottawa, Ont., Can., 24-29.

Kelly and Mason—Euclid Beach Pk., Cleveland, O., 24-29.

Kendall, Ezra—Minerva Pk., Columbus, O., 24-29.

Kelly and Oakford—Chicago O. H., 24-29.

Kenton, Hettie—Chicago O. H., 23-29.

Linton and McIntyre—Keith's, Phila., 24-29. Orpheum, San

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